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June 1904.

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VOL. V.

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No. 9.

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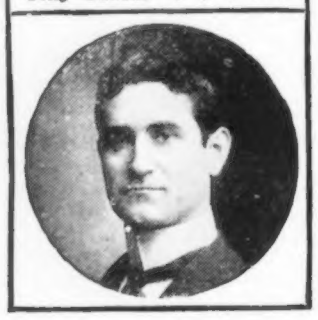

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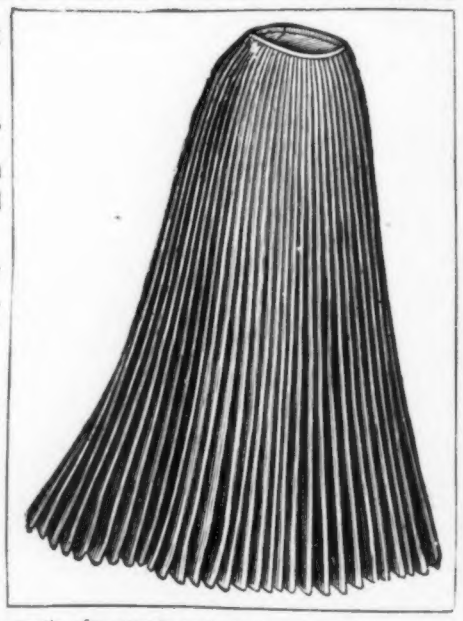

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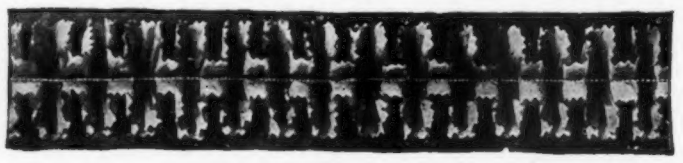

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* * *

Japanese Customs and Habits

is an article which treats of the characteristics and customs which obtain in time of peace, in that country of the orient where war is the principal theme at present.

* * *

Our Helping Hand.

We have decided to start a new department for the interchange of ideas, experiences and experiments and invite all our readers, whether subscribers or not, to join the ranks and pass the helping hand along. If you know any easy ways of doing things, any experiments which you have worked out and found of benefit to yourself, tell us about them; the letters may be on any topic dealing with the family and the home.

This may be, perhaps, something regarding the building of the house, the arrangement of the garden, simplifying the work about the kitchen, the training of the children or even something you may have done to the furniture. But it must be an item which you have found beneficial and which will interest other readers.

For the most interesting and helpful letter we will give a prize of a crisp five dollar bill; for the letter second in interest, a crisp two dollar bill; and for the third, one year's subscription to PICTORIAL REVIEW. We hope all our readers will take advantage of this offer and send in at least one experience no matter how trifling it may seem, for it may be considered the most interesting and helpful.

There is no restriction as to the number of words, but write on one side of the paper only. We cannot undertake to return any items which do not draw prizes. All letters will be signed with the names or initials of sender. We await with pleasure the return of the mails.

* * *

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LITERARY FASHION HOME

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* * *

Our Correspondence Columns

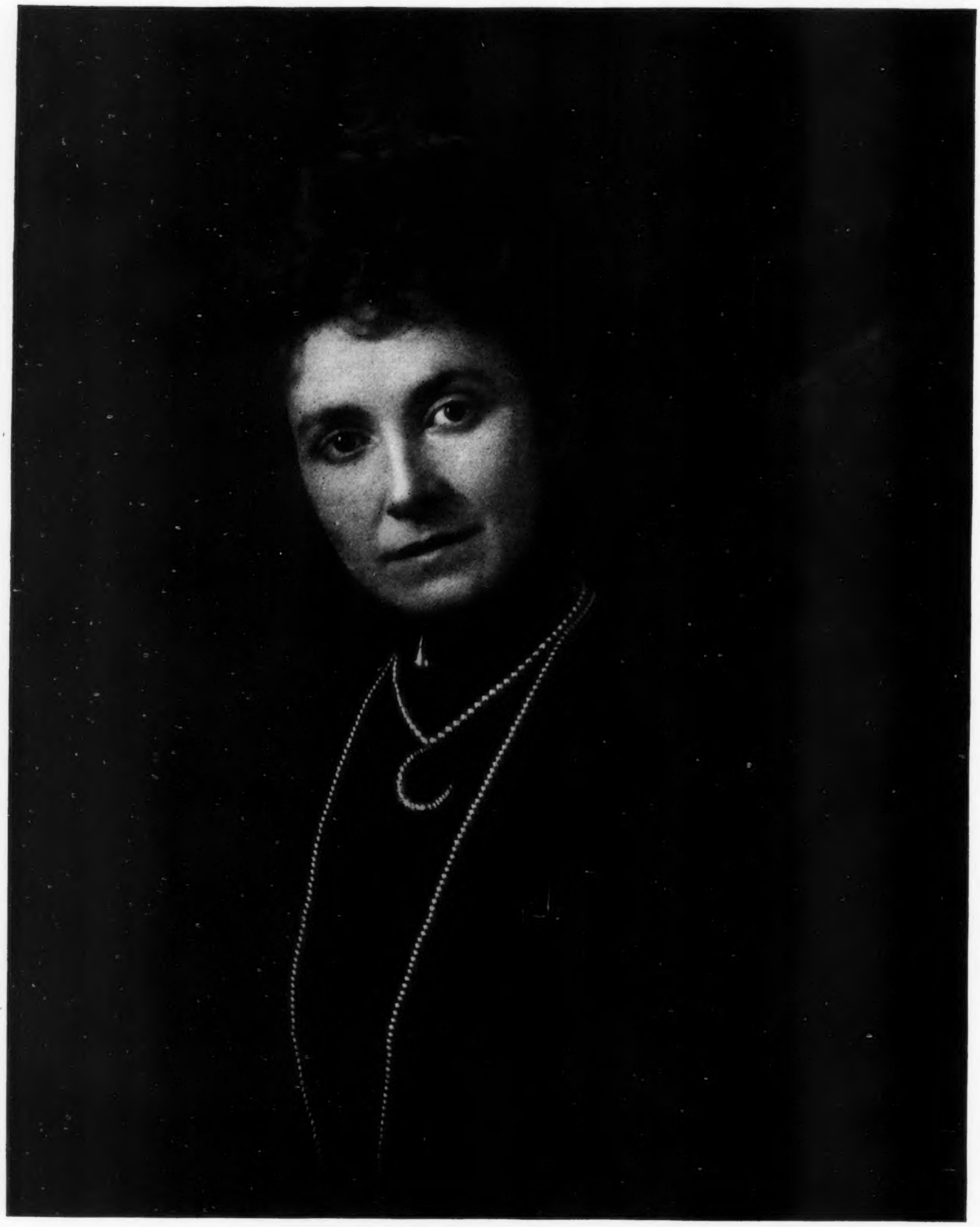
are open to all our readers. Questions on all subjects of interest to women will be answered in the best manner possible. Letters regarding the selection of patterns or those containing samples with requests for advice in trimming, etc., will be answered by an expert. Difficulties met with during the progress of making the dress will also be answered by an authority on dressmaking; so write us if you cannot proceed further, or if you are perplexed. Tell us just where the difficulty lies and we will instruct you so as to remove all obstacles.

* * *

Our Girls

have shown great interest in the page devoted exclusively to them. We are pleased to announce this and thank them for their cordial letters. We would, however, like to have them write us occasionally on subjects which would not require an immediate answer so that in publishing the reply other girls may benefit by reading the same.

A BOSTON BEAUTY.



Portrait by Pierce.

MRS. TRYPHOSA BATES-BATCHELLER, OF BOSTON.

Mrs. Bates-Batcheller is an acknowledged leader of the highest, most cultured society of Boston, and is the presiding genius of the Daughters of the American Revolution.

She is passionately devoted to music, is herself a magnificent musician, her voice being a high, clear soprano, which has been trained in the modern French school; and her sympathetic temperament makes her interpretations of the best and most difficult music a joy to those who are so fortunate as to hear her. During her recent stay in Washington she was given a "musical" by Mrs. Roosevelt, the President being delighted with her rendering of some old ballads, especially "Ben-Bolt," of which he is very fond.

Mrs. Bates-Batcheller is tall, slender, with a sweet flower-like face, and a most magnetic personality. She dresses in exquisite taste, and possesses some magnificent historic corals. They were once the property of a noble Italian family, and have a most romantic history.

THE PLEASURES OF MIDDLE AGE.

"O Jeunesse! Jeunesse! que je te regrette! Mais t'ai-je jamais connue?"

"That is French, and it means: DON'T BE MORBID."

JOHN OLIVER HOBBES.

CELEBRATED authors occasionally wake one morning to find themselves famous. Somewhat in similar fashion, middle-aged people awake to find that their youth is passed. Similar because of the suddenness with which a fact obvious to others becomes revealed to the individual most concerned, not always similar as regards pleasantness.

And yet there is no reason why in this philosophic century, Middle Age should not be hailed with a certain amount of pleasure, with something at any rate like a sigh of relief, such as one feels when resting on the oars after a hot hour's sculling, the relief at thinking that a certain amount of toil is over and more leisure in sight. We have bought that pearl of price no one can take from us, EXPERIENCE.

We are of another generation to that Early Family of whom a poet wrote:

"The matron at her mirror, with her hand upon her brow,
Sits gazing at her lovely face—aye, lovely even now:
Why doth she lean upon her hand with such a look of care?
Why steals that tear across her cheek?—
She sees her first grey hair!

It is perhaps needless to remark that the words were not written by a woman.

This lament for lost youth, in one form or another, seems to have been a favorite theme with early writers of the last century. I remember once reading a rather gruesome essay on the troubles of Middle Age, a period of life during which the writer made out that we bore the burden and heat of the day, that no one had much sympathy with us, anyway not as much as was given to both youth and old age. All this rather frightened me, as the dread period approached, but such ideas soon fled on discovering the wonderful compensations which come as if to make up for the loss of Youth.

What are these compensations? They are things which, if taken rightly, reveal daily some new pleasure.

At the head of the list might be placed Experience. Have you never, when lying awake at night, thought with a shudder of some of the egregious follies of your own youth? If some persistent questioner should remind you of them and ask why you spoiled your life by doing so and so, can you explain? No, you falter and talk of mental growth, etc., while you marvel inwardly if it was really you. And if some friend of mature years happens to hear that you once acted in such and such a way, say, in your early twenties, and comes to you with wonder in her eyes, you can only plead want of experience.

Youth, with its indecision, its sensitiveness, its sudden likes and dislikes, was perhaps not such a paradise after all.

It is a period somewhat resembling the transition time in the life of the tadpole, when it is puzzled at finding itself an amphibian. Used to a watery life, it is hard to become reconciled to the land. And what difficulties it has to encounter, what dangers! The unfortunate creature in its elementary froghood runs the risk of being trodden under human feet.

In Middle Age, on the contrary, the sensible man or woman has found a niche, not always the right one, but one to which experience and custom lend their comfort. In a word we have become used to the realities of life. The electric shocks of youth, with their pain and pleasure—more of the former, often, than the latter—are over, the friends we have are, in all probability, "true and tried," otherwise we should no longer call them friends; above all we have ceased to expect miracles to be wrought in our behalf. In a word, the middle-aged know their limits.

All this applies equally to married and unmarried, to women and men. As regards the married, few will deny that the first year or two of married life has peculiarly keen trials of its own. The young girl, fresh from her mother's too protecting care, has to learn to a certain degree to stand alone, the young man, used to a comfortable home, wonders why the wheels of his new household do not run smoothly. No need to enlarge on this, every married woman knows. In Middle Age it is all different. If the marriage is what marriage ought to be, husband and wife are fast friends, even if it is only a friendship born of identity of interests.

At any rate they have learned to know each other, and to respect their mutual limitations. There never was a falser idea penned than in that sweetly pathetic old song, "Strangers Yet," unless indeed it was written for the wilfully blind, for if an ordinary person of average common sense lives for years with another, the illusions of the time they were strangers must have disappeared.

Middle Age has lost most illusions; this may be counted the reverse of a blessing, but it has its advantages. We no longer expect more of our friends than we are willing to give, should opportunity arise.

And the friendships of Middle Age, how much more satisfying they are than the friendships of youth. They are not so charming? Well, that is a moot point. Certainly there is less of idealizing, but idealism, although it has ineffable delights, is pretty sure to end in ineffable sadness and the tears wept over the corpse of a lost ideal are often more bitter than those we shed over the beloved ones who have gone beyond our human ken.

After experience I think I would place friendship as one of the best compensations of Middle Age. The author of the *School for Saints* says:

"The first exchange of confidences between two minds in sympathy makes a delightful moment, and it is, moreover, a moment which, in various degrees of delightfulness, may be repeated as often as one finds a congenial companion."

Such companions are, I hold, recognized more quickly in middle age than in youth.

Why? Youth expects so much. Middle Age enjoys what comes in its way without many and difficult questions. Have we not all, when young, met people our hearts went out to, whom we loved to interchange thoughts with—then suddenly a shock came—on some vital point they thought differently from how we had been taught to think, so after a struggle we sought them no more? But in Middle Age to experience, if we are sensible, we have probably added tolerance. Why, if I like to listen to what this man or woman has to say about literature, should I deny myself the pleasure because he or she differs frcm me on politics?

Perhaps in youth pleasure is more intense; for instance, a play or a concert may bring more enjoyment. I do not say it does, because this may possibly be due to temperament. It was only borne in on me the other day when a friend I have known for years, suddenly announced she was elderly. I stared as well I might, for we were born in the same year.

"Oh, yes," she said, "a girl we both know, who is just twenty, asked me if I cared for theatres. I replied, it depended in a great measure on the piece and the weather. She remarked she supposed that was how one felt when one was elderly." My friend smiled and looked at me with the clear, youthful blue eyes I always envied her.

Among the pleasures of Middle Age I would award a high place to books. Youth reads, it is true, but how? Novels for a week, poetry for a day, science at occasional moments, all interrupted for a game of tennis, or golf, or a picnic. Recently a clever essayist warned his readers about not making time to read. But is not this want of time for quieter pursuits a peculiarity of youth? It is not until we become middle-aged that we really learn to appreciate the deeper pleasures of the mind.

Japanese Customs and Habits

By

Mary F. Bartholf

APROPOS of the war between Russia and Japan a few words regarding the traits and peculiarities of either are most timely. One is always anxious to read of the ways of living, customs, and little anecdotes of the lives of the people who are most prominently before them, so, in consequence of the friendly attitude of many Americans toward the Japanese, we will speak of the latter, their flowers and flower venders, young girls and costumes.

Their gorgeousness of apparel is obvious, as well as their great love for the same. In the illustration of "a young Japanese girl," or musumé, one cannot help but admire the beauty of the silk gown. This is a fancy dress worn on religious occasions or at the New Year festival, when all the young girls and children are bedecked in silk and crêpe gowns of the brightest hues. These gowns are on the order of the kimona, but are held close to the figure by a belt or ribbon. Over this is worn the obi, or broad sash, which is usually the extravagance of the gown, for it is both enormous and costly, usually measuring about ten feet in length.

The ladies of Japan are quite equal to the ladies of America, in that they have their hair dressers, who visit the homes of their customers at specified times. The hair of the Japanese, however, is heavily oiled and scented, then arranged with the greatest of care; for it is to remain without other combing or dressing for several days. But you will wonder how she preserves it and prevents its becoming disarranged at night. I will tell you.

JAPANESE GIRL IN HER BOUDOIR.

Instead of a pillow, the Japanese lady is provided with a little stand which supports the head, by being placed at the back where it fits into the nape of the neck. This is her comfort when she goes to bed; or, more likely, her discomfort—being the cost of allowing her rest to be subservient to the beauty of her hair dressing. Her beautiful tresses are not carefully brushed each night as are those of her American sister, since her carefully dressed hair must last for several days, so at night, when she retires, she takes with her, her little pillow stand.

This head rest is formed of a little circular cushion, over which is placed a clean linen handkerchief. This is mounted on a stand of wood or bamboo and is easily carried from one room to another in case "my lady" wishes to take a siesta.

The ornament in the lady's hair forms a very important part of her toilette. Usually artificial flowers are worn and these must be appropriate to the season; cherry blossoms in the spring, iris or peony in the summer, and (as we all know their favorite flower), the chrysanthemum in the autumn. In the shops one can see on sale dainty little hair ornaments of flowers attached to a hairpin, just as we have little bows of ribbon on sale in this country.

In the illustration of the young girl an elaborate hair ornament is worn instead of a flower; these ornaments are sometimes very costly, frequently being the most expensive portion of the lady's attire. To complete the toilette, a young girl considers a touch of vermillion on the lower lip just the proper and desirable addition, although we may not be of the same opinion.

A most delightful picture is a view of a group of school children. These are daintily dressed in their vari-colored kimonas with gracefully hanging sleeves, worn with a sort of short skirt, called a *hakama*. Each quaintly dressed head, however, is decorated with a flower, just as is her mamma's. Nevertheless, there is a tendency toward allowing the children to wear their hair after the fashion of the American and European children, tying their tresses with a ribbon. The flower, however, is never omitted.

It does seem strange that the customs of one country should differ so greatly from those of another. What would be considered perfectly proper conduct for a young girl in Japan would be shockingly improper in a young lady in America. Here, a man is allowed to lounge in bed, on a couch, or, in fact, on the floor, if he likes, and read a book or paper while he enjoys his pipe. Never are any one of these privileges or comforts accorded a young girl.

In Japan, however, affairs are different. As is clearly depicted in the second illustration the young Japanese girl is enjoying every comfort accorded the man referred to, even the pipe. In walking through Japanese cities one is amazed at the number of women who smoke, and at first conjecture they would seem to outnumber the men; but, as the wives and older women tend the shops and smoke to while away the long and tedious minutes between sales, perhaps the stranger is brought more frequently in contact with them than with the men. But let me say right here, that in Japan smoking is illegal in either sex, before twenty years of age.

The girl in the accompanying photograph is in her own boudoir. A thin mattress or double comfortable is on the floor while the two upper ones for covering are thrown back. Her elaborate clothes, which she has worn during the day, are thrown over the screen and she is dressed in her night robe, with a soft sash or girdle about the waist. The gorgeous obi for day wear is folded away until to-morrow. As just narrated, her carefully dressed hair is not to be disturbed, so she reclines upon her arm while reading and until it is time to retire on her little head-rest or stand, which is shown in the engraving toward the right, near her head.

Her pipe, with its long bamboo stem and brass bowl and mouthpiece, is seen on the floor, and beside it the tobacco pouch in the shape of a

A YOUNG JAPANESE GIRL.

pocket-book. The larger box may rightly be called the smoking outfit. It is divided into sections, one section being filled with a dry powdery clay, in the centre of which are placed a few pieces of burning charcoal. This is for lighting the pipe. In a separate division is a section of bamboo which is supplied with a little cover, this takes the place of our cuspidore.

There is one great pleasure which the Japanese are deprived of, and that is, a long quiet smoke. Men of other nationalities are wont to take their paper and pipe and spend a quiet hour or half hour in the evening, reading and smoking, or dropping the paper, smoking and musing as they puff and watch the nebulous circles float away. The Jap undoubtedly enjoys his smoke after his own fashion, but this must of necessity be short and quick, or else subject to much repetition. The bowl of the pipe is so small and consequently holds so little tobacco, that generally one long pull suffices; at any rate, two or three short puffs are all that can be enjoyed from one pipe full of tobacco.

In the hotels and private houses a stranger is bewildered at a constant rat-tat which is kept up at intervals. His wonderment ceases, however, when he is informed that it is only a smoker who is repeatedly knocking his pipe against the side of his cuspidor; turning out his tobacco so as to clear the pipe preparatory to refilling it.

The love of flowers is innate in the Japanese and no matter how humble the home there will always be found a few blooms with grasses or leaves arranged in a vase. Sometimes a plum or cherry branch will be placed in water, this will live for some time and is most interesting to watch as each bud unfolds. Indeed, the housewife considers it part of her morning marketing to procure at least a few flowers. This necessitates many venders who make a living selling cut flowers and plants; a number of the former being procurable for even a fraction of a penny.

A very good illustration is here shown of a Japanese flower vender. Two stands are arranged on a pole facilitating the carrying from street to street. Sections of bamboo are arranged here and there to hold water for the more perishable flowers. The blooms are never made into bouquets, but, instead, are arranged at home according to certain ancient rites and customs. Lessons on flowers are considered important in the education of every young lady.

On the mountain side one meets the beautiful azalea growing wild, and any number of lilies, the bulbs of which have now become an export of that country. We, ourselves, can attest the beauty and fragrance of a few varieties of these lilies, for there are few of us who have not purchased the dried bulbs, placed them in a glass dish with pebbles and water, and watched, with ever increasing interest, the tiny shoots sprout, until quite a tall plant sent forth its beautiful and profuse blossoms.

A few miles from Yokohama is a place called Miyanoshita, a most fascinating country with its winding mountain paths, its delightful bamboo groves, its numerous waterfalls and its tiny shops filled with souvenirs of all kinds, but noticeably those of dainty inlaid woodwork. Here, too, is found the Goldfish Tea-house, which derives its name from the golden carp, which swim in the pond and look for the crumbs which the visitors are wont to throw to them.

The country around is most delightful, abounding in nature flowers, hedges and woods. An irresistible custom of this section of the country is told by a lady who traveled somewhat extensively in the neighborhood. As a means of carriage visitors are taken from one town to another in chairs. These are somewhat on the order of the Sedan chair. One resembles a wicker arm-chair attached to the sides of which are two immense bamboo poles, which extend some length before and behind the chair. Four coolies bear this chair upon their strong broad shoulders walking two in front and two in the rear, chattering and laughing as though there was no weight whatever.

It is surprising how carefully they travel, picking their steps as they ascend the steep slippery clay slopes, which appear almost inaccessible, all the time keeping pace to a monotonous sing-song. Crossing the gorge, part of the way is a narrow path scarcely a foot wide, overhanging an apprehensive precipice; over this they hum their tune as though most unconcerned, and the trembling visitor calls up all her courage, realizing at the same time that she must place entire reliance upon her guides. The journey, however, is made in entire safety.

So intense is the love for flowers in the Japanese that special excursion trains are run, at certain seasons, to the country places where cherry, plum and other blossoms may be found in profusion, so that all the folk may enjoy the beautiful sights. Camellias, both red and white, grow in abundance; in fact, they may be considered very common, the trees frequently reaching a height of about thirty feet; the smaller ones sometimes forming the hedges between neighbors' gardens, producing a beautiful sight.

JAPANESE FLOWER VENDER.

MISS ATLENE CRATER AS LADY LUNATIC IN "THE WIZARD OF OZ."

STAGE CHAT

Those who remember the long, long run of "The Wizard of Oz" in New York, the big audiences that paid tribute to the last, will not be surprised that this prime favorite has returned to the scene of its long triumph, after giving the country at large a chance to enjoy this delightful piece of brilliant foolery. The audiences are as large as ever, and the players just as chic and charming, though some changes have been made, owing to marriages, deaths, births and other accidents.

"The Two Orphans" certainly is one of the most notable revivals of the present time, and the cast is a wonderful one, every part being taken by a "star." It is brought out in one of the new magnificent theatres of New York by the same man—Mr. A. M. Palmer—who thirty years ago achieved such success for the production, when the cast was an equally remarkable one.

Miss Grace George, who plays the blind sister, Louise, does some wonderful work; the way she manages her beautiful eyes to give the sightless effect without closing them is marvelous. The cast includes Kyrle Bellew, James O'Neill, Margaret Illington, Annie Irish, Clara Morris, and Elita Proctor Otis as the terrible old Mother Frochard. Needless to say, tickets must be secured far in advance, the production being one of the most supreme successes of the present time.

MISS ANNA JEWELL.

Miss Anna Jewell is one of the most successful pianists of the day. She has played before the most aristocratic audiences of Paris, Vienna, London and other important trans-Atlantic cities, and is now appearing in all the important cities of this continent. She was heard at the Waldorf recently, and greatly delighted a most distinguished audience. Raoul Pugno, with whom she studied, predicts for her a wonderful career; her exceptional talent and magnetism is a revelation to those who are so fortunate as to hear her play.

Richard Carle not only wrote "The Tenderfoot," but he portrays the inimitable role of the clerical professor, which, although he keeps the audience laughing from start to finish of the piece, never compromises the dignity of the "cloth." He calls the production an "operatic comedy,"

Photograph by Chickering.

RICHARD CARLE AS PROF. ZACHARY PETTIBONE IN "THE TENDERFOOT."

and certainly the piece has some very catchy bits of music and songs. The thing is three hours of fun and frolic on the stage, and the audience do their very good share of noise-making, by laughter, clapping and yells of delight. It ran for nearly a year in Chicago, and bids fair to run even longer in New York.

The dramatization of those two popular and heart-touching books of Mrs. Alice Hegan Rice is one of the happiest thoughts of the day. Those who have read "Mrs. Wiggs of the Cabbage Patch" and "Lovey Mary" know that the characters in these delightful stories are no dream people,

Photograph by Sarony.

GRACE GEORGE AS LOUISE IN "THE TWO ORPHANS."

Photograph by Hall.

MABEL TALIAFERO AS LOVEY MARY IN "MRS. WIGGS OF THE CABBAGE PATCH."

CATHERINE RAYNOR AS HOPE LANGHAM IN "SOLDIERS OF FORTUNE."

but alive; and the pathos, humor, and good common sense are real, wholesome, human nature, that goes straight to one's heart, and touches the deepest chords of human sympathy.

The scene is laid in Louisville and the story is as vivid and enthralling in interest as any of Dickens. All the characters are excellently portrayed, even the children, and when the production reaches New York, it comes to stay.

Miss Mabel Taliafero portrays "Lovey Mary," the girl who runs away from an orphanage, taking away with her her pet charge Tommy, a dear baby boy. Luckily for them she comes in her flight to Mrs. Wiggs' ever hospitable home. She is a strange child, but has a mingled fascination of girlhood and womanhood that is most charmingly brought out by this talented sixteen-year-old artiste.

"Soldiers of Fortune" is a dramatic presentation of the popular novel of that name by Richard Harding Davis. It is a story in which Americans play the chief roles. It is always thrilling to have United States blue jackets appear just in the nick of time, and these scenes are always "thrillers." It is a play of unusual power, full of absorbing plot and adventure. The company comprises many well-known and efficient players. The dramatization is by Augustus Thomas.

"The Yankee Consul" has become such a feature of the New York world of amusement that it seems destined to remain for a long run. Raymond Hitchcock, whose picture we gave last month, being the bright particular "star," and ably supported by Eva Davenport, Rose Botti, and last but not by any means least, our ever charming, sprightly Flora Zabelle.

"The Yankee Consul" is full of merry magnetism, and many people retain seats, going to see it again and again. There is not a dull moment in this sparkling comedy.

Photograph by Purdy.
MADGE LESSING AS MATAYA IN "WANG."

The present revival of "Wang" with the one and only De Wolf Hopper in his own role of "Wang," is as welcome to those who remember the delightful hours spent in the enjoyment of this most charming of comic operas, during its last tremendously successful long run, as by the thousands who were then unable to witness this ever fascinating production. It was fine before, it is ten times more so now; no expense has been spared to make the revival one of the most notable of stage events. "Wang" has lost none of his towering inches, his fun and drollery in action, facial and otherwise.

Marion Singer, with her exquisite white hair, is "The Widow"; beautiful Nella Bergan plays "Marie"; and charming, vivacious Madge Lessing portrays "Mataya," the roguish lad Della Fox used to personate; the dear little chappie losing nothing in his new personation.

ALICE FISCHER IN "PIFF, PAFF, POUF."

Piff, Paff, Pouf, the musical comedy with the very grotesque name, is a huge success. There are no less than twenty-two songs in it, every one of which will live in memory as a delightful bit of music. Every one of the twenty principal characters is portrayed by a shining light of the stage, the inimitable "Eddie" Foy as Peter Pouffle being—well, just himself; a great attraction. Miss Alice Fischer as Mrs. Lillian Montague, is her own brezzy, charming self. The "Easter Girls," "Bathing Girls," "Buster Browns"—a whole lot of them, make a succession of brilliant pictures in harmony with the sparkling music.

FLORA ZABELLE AS BONITA IN "THE YANKEE CONSUL."

Photograph by Bushnell.
WILLIAM COLLIER AS BROOK TRAVERS IN "THE DICTATOR."

A BLESSED ATONEMENT

By Muriel Bailey

HE could not imagine how it happened that on this day, of all the days in the year, he should have awakened at a very late hour and have had to hurry to the theatre. Very few would have recognized in him the hero of my story as, bent, grizzled, trembling, he hurried in his uncertain way past the scenes of his usual haunts, with only a sideways glance and a useless muttering; for he had not time even to stop for a word and glass of cheer before taking up the burden of the Stage Manager's harshness and his useless parade in the play.

He was called The Ripper because of the perpetual rip in his trousers and his natural ability to utter feeble oaths when the Stage Manager became impatient—which was very often. He was rather proud of the name. It was only on regular pay nights that anyone ever addressed him as Edward Peterson. Then he acted as though half ashamed and drifted away from his comrades in a hurry, burying his memory of everything as speedily as possible.

But this was a first night. I do not believe that he could have told you, until he paused at the stage-door of the Imperial Theatre, what the play was to be. There, however, he paused irresolutely before plunging down the dark stairs, and glanced at the huge sign-board. What was that? His jaws fell apart and his eyes opened wide. "Our English Mary." And whose was that beautiful face gazing so smilingly at him? Standing spellbound he heard: "Good evening," from a wonderfully pleasant voice at his side. He had not noticed before that he was blocking the way; but he turned as quickly as his stiff old body would allow, to gaze upon the original of the sign-board picture near by; but the living face was so much more beautiful, with its kindly eyes and pitying smile. "Good evening," she smiled again, and then, as with old and almost forgotten courtesy he pulled off his wretched hat and bowed his feeble "Good evening" in return, she drew from her belt a tiny bunch of English violets.

"From 'English Mary'," she said, and vanished down the dark steps.

He clutched them with a look of wonder; then a half sob of appreciation came from his lips. The girl, in the fulness of her life and happiness, straightway forgot all about it. The man, however, had forgotten the last time any such kindly words or such a deed had been done for him. He followed her more slowly than was usual with him, and if he heard, he did not heed the rude call of the other "supes" who stood around in their make-up, ready for the first act. Into the place set apart for the general dressing-room of the supers The Ripper went. Without speaking to the one man who still lingered there, he slowly drew on the gray army shirt, and the trousers which were ripped from hip to knee, donned the faded army cap and coat, took his harmless property gun and then glanced about him. Seeing that no one was looking, he hurriedly thrust the little bunch of English violets between the coarse gray shirt and his heart, and went to join his comrades.

It was plain to be seen by the most casual observer that something unusual was the matter with The Ripper that night. Even the Stage Manager forbore to swear at him and let him stand in the wings and watch the play unmolested. Perhaps it was because the Stage Carpenter had given him so much trouble so far that he had all he could do to ponder over the possibility of the many slips that might occur in the settings because of his carelessness. So it happened that The Ripper, with his face rapt, and his bare leg showing, caught the attention of the Author, who was also standing in the wings in expectation of a call. The Author was a man of fatal fancy. To him the human race was something to be studied, and the single members thereof made for his especial delectation. He was not more cruel than the surgeon who cuts and carves until the spot that he wishes to investigate is bare before him, only in that he does not do it to cure, but to understand, the ills. No one ever escaped him if he once made up his mind there was a chance for a little study of human nature. It was this that caused him to notice The Ripper. He watched him during the first act when, with a seeming idea of what was wanted of him, the man performed his part. He was interested. This being was not wholly wooden. There was something behind this unusual existence, for, if he was not mistaken—and he never acknowledged that he was—there was good blood somewhere in The Ripper's ancestry.

It was during the second act that he approached the "super."

"Do you like this sort of work, my man?" he asked, just as the curtain was descending.

The Ripper looked up at him with more of fear than joy at the question.

"I don't just rightly know," he said, faintly. "It pays for all I needs."

The Author himself abhorred careless grammar and was essentially ambitious.

"You have done something else, of course,—in some other country perhaps?"

"Yes," The Ripper answered, wishing that he could get away and yet he was fascinated and longed to speak it all out. "Yes," he said, "but it was many years ago, and I don't suppose it would be very interesting to such as you."

"Ah, but it would." The Ripper had never seen any eyes so perfectly fascinating. He hesitated and was lost.

"Come over here," the Author said, leading the way to the three well-carpeted stairs that led to the Star's dressing-room and seating himself on the top one. "Now tell me all about it." And he smiled inquiringly into The Ripper's doubtful face and moved to make room for him.

The Ripper pushed the faded army cap further back on his grizzled head and leaned on his gun.

"I was not born in this country," he began. "It was many years ago, though, that I shipped from London on a sailing vessel and came to this port. It happened in the eighties. I had been having pretty good luck, but the fourth baby came, the winter was cold, my wife sick, and I had used up all my small savings and lost my job. Somehow, I could not find another, although I tramped the streets until my shoes were worn and my feet on the ground. It was hard times, and no one wanted more help. It was all they could do to pay those they had already hired. Months passed. I did not mind going hungry myself, but it was awful to go home to the hollow-eyed wife and the white-faced, starving children. I had always tried to be a good man in my poor way, and I could never understand why I should have to see that, and to bear it all. Finally it got to be too bad. I knew that they would have help if I were only out of the way. When I asked my mates for help they only said that they had to work for all they got, and I'd have to do the same. As though I wouldn't have scraped the streets or done anything in the world for the wife and children. But it was no use. I went away one day, promising faithfully that I would bring back something to eat. I could find no one who would trust me or give me a loaf, so I watched my chance and stole it. I got plenty that way, and I succeeded in getting away with it all. I crept away to the house and crept up the stairs to the dark, cheerless rooms. I left the things at the door, knocked, and hurried away. I hid on the staircase until I heard the door open, and knew that it was all safe, and then I slid into the darkness and made my way down to the river. I was a criminal! It was not for myself that I had stolen; but I dared not face the wife and babies with the guilt of it on me. So I went down to the old Thames to end it. You know how the Bridge runs across and how many there are who go there at night with their hearts crushed with despair and crime. I joined them and looked down into the thick water below. I knew that my manhood and courage were gone and I meant to end the rest of me. I shuddered

as I watched the blackness that seemed to rise up out of the enshrouding darkness after me. I seemed to feel the icy coldness of its grasp, and I shrank back and walked on. I do not know how far I went; but just at daylight I came to a sailing vessel. She was being loaded, and I stopped and watched the few men that were working so busily. I supposed that I looked strange, for presently one of the men stepped up to me.

"'You look pretty strong,' he said, eying me carefully. 'Do you want to work?'"

"'I'm strong enough when I've anything inside of me; but I've not had a meal for a month,' I answered him.

"He grasped me by the arm and dragged me into the ship and fed me. The rest is simple. It just happened without my thinking. I shipped with them and came here. And that's all there is to it."

"And what of the wife and children?" asked a voice behind them. The Star stood there, carefully shaking out the lace ruffles over his perfectly shaped hands. "It was pretty cowardly to leave them to starve."

The Ripper shrunk as though he had been struck. "I may be a coward," he cried bitterly. "I suppose I am. I have not been sober long enough to know from the day I landed, to this one, and I wish to God I was not sober now; but I could not stand by to see them die, and they were better rid of a husband and father who was a thief."

The Author put his hand on the trembling old arm. "There," he said. "Don't mind him. He does not know what it is to want anything, these days. You and I do. Tell me why you never wrote to them, nor sent them any word."

"I loved them," The Ripper made answer simply, "if such as I can be allowed to love. And suppose she had—married again—or they were prosperous or happy and a wreck rose up out of the grave to confront them and spoil it all?" He shook his head. "I've wanted to know," he said, "but I never will. It's better as it is."

The tears were streaming down his face as he turned and walked away from them. The Star ran down the stairs at his call, and the Author stood thoughtfully pondering on the many different kinds of courage that were needed in life.

The Ripper walked on, neither seeing nor caring where his way lead him, only to get away from everyone. He passed the Stage Carpenter, who swayed and tapped him lightly on the shoulder. "Better hurry up," he said; "your cue"

The Ripper moved quickly away from the sound of his foolish laughter and found himself in the wings directly under the back of the high trellis that was standing under the stage window of the Leading Lady's stage-room. He felt the bunch of violets against his rapidly beating heart as he saw the vision of loveliness coming directly toward him. He wondered afterward, feebly, what made him crouch back into the furthermost corner and watch, with fearful eyes, the tall, trembling structure that the Stage Carpenter had so carelessly erected but a few moments before. He had forgotten his gun, and it lay on the dark floor behind him. He was leaning forward watching, his shoulders crouched, his eyes bright with eagerness. She leaned forward, smiling, she stretched down her hand to her lover, she bent over and prepared to descend, when the crash came. The tall thing swayed, and creaked. The Ripper did not pause—he did not hesitate for a second. He sprang to the swaying, dangerous thing, and caught it with both his hands. He felt it going from him; but he clung with all his might, working his way around to the front. It was only a second before he was in view of the audience while the unwieldy mass leaned towards him heavily. He heard someone cry above him. There was a lightening of the structure, and then he was choked with dust and something struck his head.

* * * * * *

When he awoke the sun was shining and he felt almost lost. He was in clean clothing and his hands were bound up in something white. It almost dazzled him—all this sudden brightness, whilst the place was so quiet. He blinked his eyes for a moment and then he remembered who he was. He stirred feebly and wondered why he was so stiff, as though he were bound.

"Are you awake?" a soft voice inquired, bending over him with such a wonderfully sweet accompanying smile. "How do you feel?"

"Where am I, and what has happened?" Then he smiled as he remembered the accident. "Was anyone hurt?" he asked eagerly, attempting to raise himself. He had not to wait for an answer, for he sank back on the pillow with a groan and grew so white that the nurse sent a call for the doctor. But after a while the paroxysm had passed and he looked up at the sympathetic woman for an answer to his question.

"No one was hurt but yourself," she said. "The lady will be here to see you presently."

He was content then, and closed his eyes with a peaceful smile, for, alas! he was too tired and shaken to think or wonder. He moved his head at the sound of a sweet voice and a soft footfall near him, anl met the grateful tenderness of her eyes.

"Oh," she whispered, "I am so glad that you are better. I should not have been able to bear it if you had been hurt seriously."

He wondered what it would be like to be hurt "seriously," when he could scarcely move as it was; but he only smiled as bravely as he was able and looked up at her again with such a devouring gratitude in his eyes that she turned away to hide the tears in her own.

"You do not know what happened, do you?" she asked gently. "The nurse has given me ten minutes, providing I do not make you nervous, and I'll tell you all about it. When I felt that thing begin to shake I tried to turn back before it could be noticed from the front. I was not frightened then, for I did not realize that it was swaying away from its support. But just as I turned I saw what had occurred and then I saw you. It did not seem to be a moment in happening. I have blamed everyone for not coming to your help, but it was so sudden that I do not suppose they could have done so. Then I felt the thing sink gently to the floor and I stepped down, not realizing that it had fallen on you and that I was walking over you, until the men about me tore the beams away, the audience went mad, and as the curtain descended, they lifted you out from under all that débris, more dead than alive. We went before the audience—the Manager and I—to show them that there is real heroism off as well as on the stage, and they cheered you—they gave you more real heartfelt cheers than I could have won in a lifetime of hard work. You never expected it, did you? They called your name—it would have made you glad to have heard them—and women went out sobbing because you were not then conscious to know that you were a hero."

She was crying silently as she told him this, while he wondered at it all, with moist and unrealizing eyes; but he did not speak until she had leaned over and had touched gently the bandaged hand that lay nearest her.

"Why did you do it for me?" she asked, with a puzzled look in her beautiful eyes. "I have never even been kind to you—there were others who should have done it, and failed. Why did you risk your life to save mine?"

"You gave me a bunch of violets as you came into the theatre. Don't you remember? I was standing by the stage-entrance alone, and you came along, looking so beautiful, and wished me a 'Good evening.' It was the first time in ten years, Lady, that anyone had said that to me—the first time that I'd known enough to appreciate it and the last time I had held a bunch of violets in my hand was when the wife and I had made merry with the children. It was nothing to you. It is so easy for the good people to speak a kind word, and it don't cost anything but a little thought; but it is a rare thing to get, and I couldn't help wanting to do something for you, although what I did wasn't anything at all."

The woman sighed a bit as he fell back exhausted, and closed his eyes. Then she crossed to where the nurse was watching them both anxiously.

"It does not seem possible," she said. "Is there no chance?"

The nurse shook her head. "It is an internal injury, and his life has not been such that it will help him pull through now. You had better find out all you wish to know now—it might not be any use after a while."

The girl went back again, silently, and bent over him. He did not stir and his face was pallid and drawn. She caught her breath with a little feeling of fear. It seemed so strange to be near death, and on this day of all days, when the earth should be glad and hearts merry. She took the chair by his side and waited. Presently he opened his eyes.

"Lady," he whispered, feebly. "It is kind of you to wait here, but you shouldn't do it for me; I'm not worth it."

"But I want to," she answered, bending down so that he could hear her easily. "I like to stay with you; and, besides, if it had not been for you I should not be able to stay anywhere to-day."

A ray of gladness seemed to gather in his smile as he heard her. "I feel very queer," he whispered. "I feel as though I were going to sleep. I should like to tell you, before I do go to sleep" —she had to bend very low to catch the words—so near to him that she could feel his feeble breath flutter against her cheek.

"Yes," she said earnestly, "you want to tell me?"

"They lived," he said feebly, "in the Mile-End Road, London,—you will find in my room, if you will go there for me, someday, the number. It is"—— His voice trailed away into the silence and a shadow settled over him.

"Oh," she cried, "wake, dear, and tell me the rest. Don't you know—can't some power make you see?" She shook his arm and entreated him; but she had almost despaired before he opened his eyes again. "I'll try not to go to sleep," he murmured drowsily. "They lived in a tall house. If they could only know that it was all right and that they could be happy—that I did not mean to do wrong; but it was so hard to see them suffer. Mary must be a young lady now. I wonder if she is as good and happy as you are, my dear,—I wonder does she look like her mother. Her mother was a bonny lass when I first met her." He sobbed weakly and held out his hand to the woman at his side. "Mary, love," he crooned, softly, "my Mary, I've always loved you, though you could never know all about it. And it was so hard to see you and the children suffering. I was not a coward. It was only because I couldn't see you suffer."

The woman held his hand eagerly. "What was the other name? The name you gave Mary?" she asked.

"Peterson," he whispered, softly. "Ah, Lady, it was an honest name when she took it." With a

(Continued on page 19.)

A COACHING TRIP THROUGH SCOTLAND.

A COACHING trip through Scotland is perhaps as ideal an outing as one can fancy. Coaching is always delightful, but in the alluring Highlands, with the purple distances and the pink of the heather everywhere, it makes an impression that sinks deep into the memory.

We started from Glasgow and coached north to Inverness, taking our time and drawing out the ecstasy to its utmost.

We did not have the fashionable coach with all the latest appointments and four horses to draw it, but we contented ourselves with a strong drag and three good horses abreast. There were seven of us in the party, and a youth who acted as guide, photographer and friend, as well as an all-round valet to the crowd. He was Scotch from his plaid necktie to his tempting brogue and as responsive and genial as one's best friend.

We stopped at quaint Scotch inns and fed upon real haggis and oatmeal; and we took life easy from start to finish. We were a month at it, though it could have been done in half the time without hurry, but we bided by the inn fire when it rained without and many a day was lost to travel but not to delight, for we found pleasure in all things.

On our way to Loch Lomond heavy clouds and mist were rolling along the glen and hanging upon the declivities of the mountains, bringing out to view, however, rather than concealing their forms, by revealing one outline after another as they moved along. The scene was very picturesque, but very uncomfortable; for the rain poured down at intervals in merciless torrents, from which our umbrellas afforded very ineffectual protection. Travelers riding in the rain, however, are generally much more interested in the prospect of an inn than in the picturesque, and we were chiefly pleased with the lake's coming into view, on account of our expectation of finding shelter on its shore. When within a quarter of a mile our Highland coachman told us that we could ride no farther; the road down to the shore was too steep for wheels to descend. Nothing was to be done but to descend on foot, umbrellas in hand,—a very steep and slippery road, for what seemed a long and tiresome way, which, at least, helped us to realize how deep is the vast ravine at the bottom of which the dark waters of Loch Lomond lie.

HAY-MAKING IN SCOTLAND.

It is difficult to relate the history of our trip and make it interesting to one who has not experienced it, for there were really no very stirring incidents, only wonderful hours filled with fresh air and the placid joy of driving, driving, over fine roads, up hill and down and crossing moors of inviting lowness. The scenes shifted eternally. The sweeping landscape was laid out before us like a picture, broad fields, well tilled, had neat stone fences, thatched barns and rolling trees and hedges.

Scottish farmers enjoy a high reputation for the intelligence which they bring to bear upon the cultivation of the soil, and they certainly deserve it. The principal cereal crops are oats, barley and wheat; and great quantities of strawberries, gooseberries, currants and damsons are grown for export.

The landscapes were irresistible, and the coloring was superb. Such a play of tones across miles of splendid distance. The hills shone purple and wine color and the near pastures flushed with the thick heather that gives a distinct character to all of Scotland.

No contrast could be greater than that between the east and west coasts. The former resembles that of England. It is generally formed of soft sandstone and clays, and is generally low and shelving. Scotland may be divided into a highland region on the north, a lowland plain in the centre and an upland region in the south. The Highlands of which we speak are cleft in two by a long and narrow valley known as Great Glen or Glenmore. Scotland has always been described as the land of the pine and heather, though in the lowlands the forest trees of England, beeches, oaks and elms, grow well.

It was in July when we covered the miles of Scotch distances with our drag, and the haying was going on in all the fields, which lent a charm

SHEEP AT LOCH LOMOND.

BROUGHTON VILLAGE.

that later days could not possess. The hay and grain fields were neatly garnered and the piles of wheat most picturesque, as will be seen in the illustration "A Model Scotch Farm." The Scotch workmen were slow and steady, and the squire was always somewhere about his fields, watching the progress of the harvest.

We passed lakes and rivers and looked from lofty hilltops over brooding dells filled with sheep, some of which were like our sheep, and some were horned and so shaggy of wool that their fleece dragged along the mountain paths and left cloudy whisps here and there upon the heather.

On the mountains, as well as at the foot of the hills, we met flocks of these sheep; and I well remember, after mountain climbing, how tired we were when night fell. Ben Nevis has always been considered the highest mountain in Scotland, but we were informed that there is also another, farther inland, called Ben Macdhu, which is nearly of the same elevation. Our first day at Ben Nevis was cloudy, so we could not ascend, but the following day at 9 o'clock we set out. There was no path—nothing but a broad expanse of pasture; and no footing except the slight inequalities of such a surface; and, of course, the labor of the ascent was extreme. As there was nothing growing larger than a brake, to suggest even to the imagination the idea of support, the "falling sensation" was more than evident when one had ascended five or six hundred feet.

We passed sheep occasionally, grazing quietly; and when about half way up, the guide, who was some distance before me, called out that he could see a shepherd above us. It was difficult to look in that direction, as it required throwing back the head in a manner which threatened to make one lose his balance and go rolling down the hill. I, at length, however, got a view of him, a mere moving dot on the surface, which began to appear more gray toward the summit of the hill.

The shepherd went on ascending as we did, and we could occasionally hear the shrill whistle, faint and distant, with which he signalled his orders to his dogs. The shepherds were out that morning to collect the sheep for the purpose of separating them from the lambs.

Sometimes when we could not reach an inn or a regular hostelry as night fell, we had the pleasure of putting up at some ideal Scotch farmhouse nestled among trees and with the smoke of chimneys rising softly against the sunset.

One of these farmhouses is photographed here, and shows the place in which we spent ten delightful hours.

We could scarcely understand the Burns dialect of the housewife, but she was so genial and hospitable that it mattered not at all whether we could understand her. She wore a clean gingham gown, short about the ankles, and her face was as ruddy as a Baldwin apple. We had a real Scotch supper, with lamb and baked potatoes and batter-cakes with syrup whipped with butter, topped off with a fragrant cup of tea in old blue china fit to make one marvel. The table linen was woven on the mistress' own loom, from flax grown in her garden.

THE COACH AT LOCK SCION.

MODEL SCOTCH FARM.

Commenting upon her peculiar accent and the difficulty we had in understanding her, she related a little story. "I don't know which of the early Jameses it was, but one of them is said to have exiled two infants with a dumb nurse, on one of the islands of the firth of Forth, I think, to ascertain what kind of language they would speak when thus left to the teaching of nature. The experiment was, as they claim, successful, for the heaven taught babies babbled, the chroniclers tell us, a kind of Hebrew, thus proving beyond doubt that the language of the Old Testament was the original tongue of man."

In the morning we were awakened early and while the dew still shimmered on the flowers in the garden we ate our oatmeal and hot haggis, with steaming coffee and home-made marmalade spread upon rye cakes, and when we drove away the housewife tucked a lunch into our hamper and the master gave us a bottle of real Scotch whiskey, which was the highest favor possible in Scotch opinion

From Inverness we sent our drag and horses and youthful escort back to Glasgow by train, and we betook ourselves to London over the Midland road.

One word more about the interesting spots which abound in this delightful country. No person should visit Scotland without making a trip to Melrose Abbey. Indisputably the finest ruin in Scotland, it was originally founded in the twelfth century by David I. The abbey was afterwards almost wholly destroyed by Edward II. and rebuilt by Robert Bruce (fourteenth century). Once more it was destroyed and rebuilt in the following century.

Above Melrose, on the bank of the Tweed, lies Abbotsford, the picturesque home of Sir Walter Scott, which is now open to visitors certain hours each day. A visit here is more than interesting. In 1811 Scott bought the small farm of Clarty Hole, changing its name to Abbotsford, planting it with trees and beginning the large and irregularly built mansion which he occupied till his death in 1832. A lover of his works is more than delighted to be permitted to visit the great novelist's study, the library, the drawing-room, the armory and the entrance hall. All these contain numerous personal relics of Scott and many historical curiosities.

The trip cost us but little in comparison with the usual European journey, and our experiences gave us some of the most delightful memories of our lives.

HELEN DEK. WHARTON.

A FLOCK OF SCOTCH SHEEP.

THE SPANGLED GOWN.

By K. M. Iliffe.

MRS. CARRUTHERS surveyed herself in the looking-glass critically and sighed. Yes, her face was getting thin and worn, and there was no concealing the fact that her gown, an arrangement in black chiffon and net, embroidered with paillettes of jet and silver, was in its third season, though it still preserved a certain distinction of style.

"I don't mind except for Dick's sake," she murmured reflectively, as she smoothed down the berthe of Paris tinted lace with which she had attempted the gown's rejuvenation; I wonder whether he will think it old-fashioned, or whether he will be glad to see it again. I do wish hard work did not make one look tired; feeling tired does not matter so much."

She put on her cloak and went down to the drawing-room to wait for her husband. In a few minutes he came in hurriedly from his study, which was also his dressing-room, and, without looking at the wistful face which regarded him with an expression half eager, half deprecating, said:

"We must not be too late, or the Featherstones will think we are giving ourselves airs."

The Carruthers, who lived in Gloucester-terrace, took the "Tube" from Lancaster Gate to Marble Arch, their income not allowing of such luxuries as cabs merely for pleasure. Crossing Oxford street to Park lane, they entered one of the more modest of its adjoining streets.

When they had entered a pleasant, well-ordered house, emerged from their superfluous wraps and furs, Mrs. Carruthers lingered a moment in the hall pretending to adjust her husband's necktie, really to give him an opportunity of noticing her gown: "Do I look all right, dear?" she asked.

"Yes," was the answer, spoken without much interest, "but draw your hair down more at the sides"—the waves of her soft dark hair had been disturbed by the blasts of the Twopenny Tube. Mrs. Carruthers smoothed her hair, and together she and her husband mounted the stairs and were duly announced. Their hostess greeted them warmly, and after a few recognitions and introductions, Barbara Carruthers managed to find a seat in a quiet corner, whence she could watch the company, without herself becoming the object of any great degree of observation. Naturally she would have preferred taking a prominent part in the gathering, for she was a woman of considerable beauty, which, combined with a cultivated mind and great personal charm, had made her a social favorite in the days before she had met and merged her individuality into that of Richard Carruthers. But now her common-sense made her recognize the fact that in her shabby gown, amidst that small but select and exquisitely-dressed gathering, the less conspicuous she made herself the better.

Still, the fact that she was shabbily dressed did not depress her, because it was the outcome of voluntary sacrifice on her part, and if only Richard had remembered the gown she would have been perfectly happy. In the early days of their married life "the spangled gown," as Richard called it, had been his favorite of all her frocks, many were the rapturous speeches it had drawn from him. Lately, through various circumstances, she had not worn it; now she feared it had lost its charm, and almost wished that in making her choice from her exceedingly limited wardrobe, she had decided upon a more modern frock, which had been little worn because she had an idea that Richard did not care for it, chiefly because he had not noticed it at all. "It would have been more fashionable," she thought, as she looked with the pleasure of an artist on the graceful draperies in crêpe de Chine and lace of a young girl who was talking to Richard, "and since he does not seem to notice what I am wearing, it would have made no difference so far as he is concerned."

There was not the slightest trace of bitterness in Barbara's mind, only a half-pathetic, half-philosophical realization of the disappointments of life. Why was she shabby at all? She, Barbara Carruthers, who under a pseudonym was known as one of the cleverest writers in a certain class of literature, and whose earnings should have provided her with the prettiest of new gowns, suitable to her station.

Simply because she had devoted her income to the butcher and the baker to give her husband free scope for his genius, and relieve him from the necessity of writing pot boilers. And Richard was beginning to be known at his true worth, as was shown by the invitation to the Featherstones, but his income had not yet increased in proportion to his fame.

Some women would have stayed at home under these circumstances, but Barbara knew that Richard would not care to go without her, besides she had no intention of subsiding into the insignificant, invisible wife, so frequently the fate of women wedded to successful men.

Many of the company had settled down to Bridge, a means of passing the time which Barbara declined, because she disliked gambling. Richard, who was an accomplished musician, had played wild, soul-stirring national dances by Grieg and Moskowski, and tender, plaintive waltzes and nocturnes by Chopin, on the superb grand pianoforte, and sung quaint old English songs with a richness of voice and charm of expression that had delighted his hearers. Now he was talking brilliantly to the most distinguished men and women of the company, all eager to make his acquaintance, and Barbara forgot about her gown, and was happy in his success.

And in fact she had really no need to distress herself on the subject. Her natural air of distinction would have given grace to any gown, and she looked very sweet and attractive in her corner, with her dark hair showing up against the old rose hangings behind her, and her soft, luminous eyes aglow with love and pride.

Mrs. Featherstone came across the room and spoke to her. "Lady Carmarthen has proposed that we make up a table for whist, and wants you to come and play."

Barbara rose at once, putting the speech down mentally as a tactful piece of imagination on the part of her hostess, to make a rather insignificant guest feel more at ease. But in thinking this Barbara was wrong. The eccentric but clever and highly popular Countess of Carmarthen had been attracted by the handsome, graceful woman, about whom she felt there was something refreshing and invigorating

Lady Carmarthen, Mrs. Featherstone, and Barbara were the only members of the party who could be drawn to the sober joys of whist, so they decided to play with a dummy, and the dummy fell to Barbara's lot. Now, Barbara seldom played games of any kind, and knew little or nothing of the finer rules of whist, but by the help of common-sense and good cards she managed to rout her opponents.

Seeing his wife looking unusually radiant, Richard crossed over to the whist table and asked how the game was going.

"Your wife is beating us in the most appalling manner," cried Mrs. Featherstone, and Barbara saw with satisfaction that Richard looked proud of her in his turn, though she felt that he was still oblivious of the spangled gown.

On the way home, she made another effort to draw his attention to it.

"That was a pretty frock Miss Ingoldsby was wearing, Dick," she said, slipping her arm into his.

"Was it? I did not notice it," said Richard. "How did my songs sound? I felt rather out of practice."

Barbara reassured him about the songs and the discussion turned to general subjects.

Next morning, at breakfast, she remarked, "I think, Dick, I must have a new evening gown. I really have not anything sufficiently smart and up-to-date for such affairs as the Featherstones', and if you will get famous I must dress accordingly. I suppose we can afford it if you make Dash and Blank pay up?"

"Just as you like, dear, you always look nice; but if you think you want a new gown, have one by all means."

Barbara sighed. Had he forgotten the spangled gown, or did he think it out of date, or was he becoming indifferent to what she wore? Of course this last had its advantages when money was not too plentiful, but all the same, it was disappointing; in the old days he had taken such a keen interest in the subject.

(*Continued on page 41.*)

HOW TO SELECT CHOICE CUTS OF BEEF.

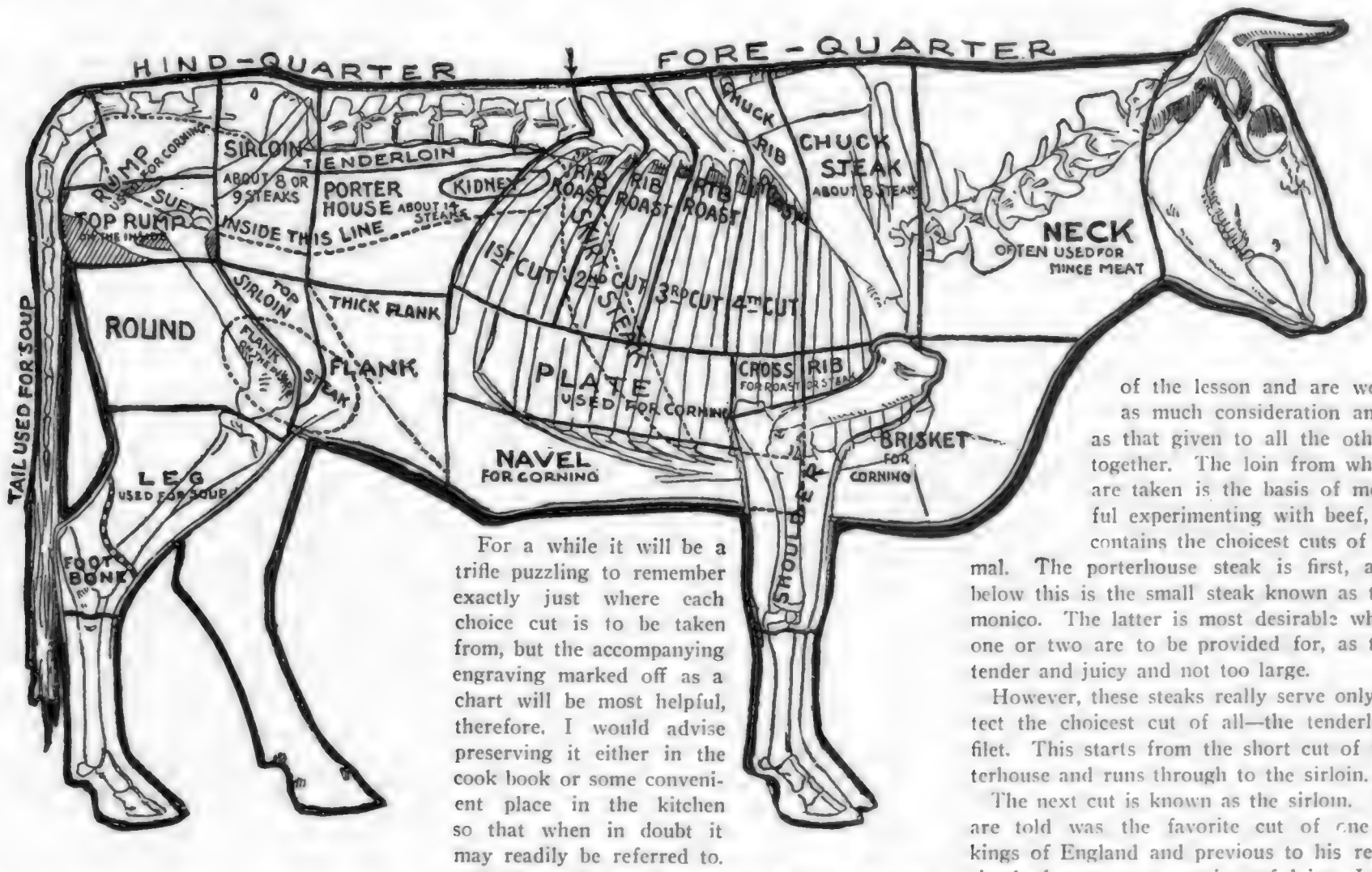
EVERY woman, and more especially the housekeeper, should have an intelligent knowledge of the meats which she purchases and supplies to her family. The woman who knows how to order the choice cuts and to recognize them when they are sent to her, will readily detect an inferior cut which the butcher may wish to be rid of, and supply to her instead of the original order.

Some women consider it too much trouble and too tedious to worry the mind over a study of this kind; but in this day of scientific cooking and preparing of meats, a woman is expected to thoroughly understand what she is doing, and when asked questions upon the subject, to give intelligent answers. Instead of being irksome, the study is most interesting and will require only a few minutes' reading or thought on the subject each day, according to the time at her disposal and her disposition to follow more or less deeply into the subject.

Greater care and attention are now given to cooking and the selection of food than ever before, and the storekeepers have come to realize that they must be on the alert; for housekeepers are delving into each subject and have so familiarized themselves, that in many cases their knowledge equals that of the storekeeper. It is no longer fashionable to be ignorant on these subjects; the times have changed since the young lady went to the butcher shop and refused to take the chicken because the butcher chopped its head off and had started to cut it open. She said it was now damaged.

Another lady was surprised when she saw a loin of chops. She said she never saw chops in bunches before, they always came singly when she was in her mother's home. To-day this would be considered unpardonable although I am afraid that there are some few women who are still in this state of ignorance. If there is one such let her begin right now and inform herself.

A little article culled from the magazines occasionally or a few words from a friend regarding her experiences in purchasing or detecting inferior cuts, will only add zest, and one will be surprised to find that in a remarkably short space of time she will have quite a budget of interesting information on the subject and with apparently no effort whatever.



For a while it will be a trifle puzzling to remember exactly just where each choice cut is to be taken from, but the accompanying engraving marked off as a chart will be most helpful, therefore. I would advise preserving it either in the cook book or some convenient place in the kitchen so that when in doubt it may readily be referred to.

Until one becomes accustomed to the location of the various joints and cuts it would be a wise plan to take a cursory look at the chart each time, before starting for the butcher's. In this way a knowledge of undoubted profit will be gained, not only adding to one's stock of information, but likewise reducing the strain on one's purse by being able to discriminate, so that one may only pay the price for the cut received and not full value for choice cuts when one does not receive them.

We will consider the whole beef prepared to a point where the butcher cuts it into large sections to be placed in the refrigerator until needed. Beginning at the neck we find the chuck and four ribs. This is the cheaper grade, known as kitchen roasts and is purchased a great deal by hotels and large private establishments where many servants are kept. This is good nourishing meat, but not tender. The chuck steaks are taken from this neck portion.

Next in order are the prime roasts, which lie upon the ribs. Let us bring to our mind memories of luscious prime rib roast beef, and once we know just where our favorite cut comes from we will take no other. It is important to remember that the higher on the animal the roast is cut the more desirable it is. These are known as the still parts, that is, the flesh that lies upon the ribs and does not move when the animal walks. Lower down, toward the thigh, the flesh is subject to such continuous motion that the result is muscles which are cross-grained and tough.

Steaks form, perhaps, the most important part of the lesson and are worthy of as much consideration and study as that given to all the other parts together. The loin from which they are taken is the basis of most skilful experimenting with beef, since it contains the choicest cuts of the animal. The porterhouse steak is first, and just below this is the small steak known as the Delmonico. The latter is most desirable when only one or two are to be provided for, as they are tender and juicy and not too large.

However, these steaks really serve only to protect the choicest cut of all—the tenderloin—the filet. This starts from the short cut of the porterhouse and runs through to the sirloin.

The next cut is known as the sirloin. This we are told was the favorite cut of one of the kings of England and previous to his reign was simply known as a section of loin. In consequence of his great love for it, however, he wished to have this distinguished from the other parts of the loin, so one day he knighted it and thereafter it became known as *Sir-loin*.

There are three kinds of sirloin steaks—the hip-bone steak, the flat-bone steak and the round-bone steak. The flat-bone steak is the best. The round steak is next, but lower, and is known as top and bottom round. The top is distinctly a steak: the bottom round is not so fine and is used for pot roast and corning. The lower part of the animal below the ribs is usually employed for corned beef. The first section is below the neck and was formerly known as the breast cut, later corrupted into "brisket." The cross ribs, taken from the shoulder, are used for pot roast. The upper leg bones are the best for soups.

PROMINENT SOCIETY WOMEN

MRS. BRADDIN HAMILTON.

Mrs. Braddin Hamilton is well known in the best Society of New York, Newport and Philadelphia. Mr. and Mrs. Hamilton have a lovely house at Newport. "Hawthorn Villa" stands on a high cliff overlooking the city, and commands a glorious view of the sea. In the surrounding grounds are some beautiful hawthorn trees, from which the villa takes its name. The house is really the home of Mrs. Hamilton's parents, Mr. and Mrs. Howard A. Stevenson, of Philadelphia. Dr. Hamilton has preached so frequently at "All Saints' Memorial Chapel," Newport, which is the favorite place of worship of the Newport "400," that he seems a part of the regular colony.

Mrs. George Von Le Meyer, the wife of the present American Ambassador to Rome, was a Miss Appleton, of Boston, a near relative of the great Daniel Webster. Her mother was a Miss Mason, one of two sisters, both well known heiresses of a distinguished old Boston family.

Mrs. Von Le Meyer's aunt, who has retaken her maiden name of Mason, is very prominent in the best society in London, where she has of late years made her home; whilst her daughter, a very beautiful and distinguished woman, has an elegant mansion in that aristocratic section of London, Carlton House Terrace.

Mrs. Meyer's sister is the wife of Mr. McKim, the leading architect of America, who was in London last summer and was decorated by the King.

Mrs. Meyer was in London for some weeks last autumn, but returned to Rome for the winter, where she and the Ambassador entertain extensively.

At the recent state dinner given by the Dowager Queen Margaret, who has not entertained since the death of King Humbert, Mr. and Mrs. Von Le Meyer were guests, Mr. Meyer leading in the Duchess of Genoa, the mother of the widowed Queen.

Mrs. Meyer is a very tall, queenly woman, a splendid figure, blue eyes and sunny hair; she is of charming and original personality, deeply interesting all who come into her sphere. The Meyers have several charming children, who simply idolize their parents, the family being absolutely devoted to one another.

MRS. GEORGE VON LE MEYER,
Wife of American Ambassador, Rome

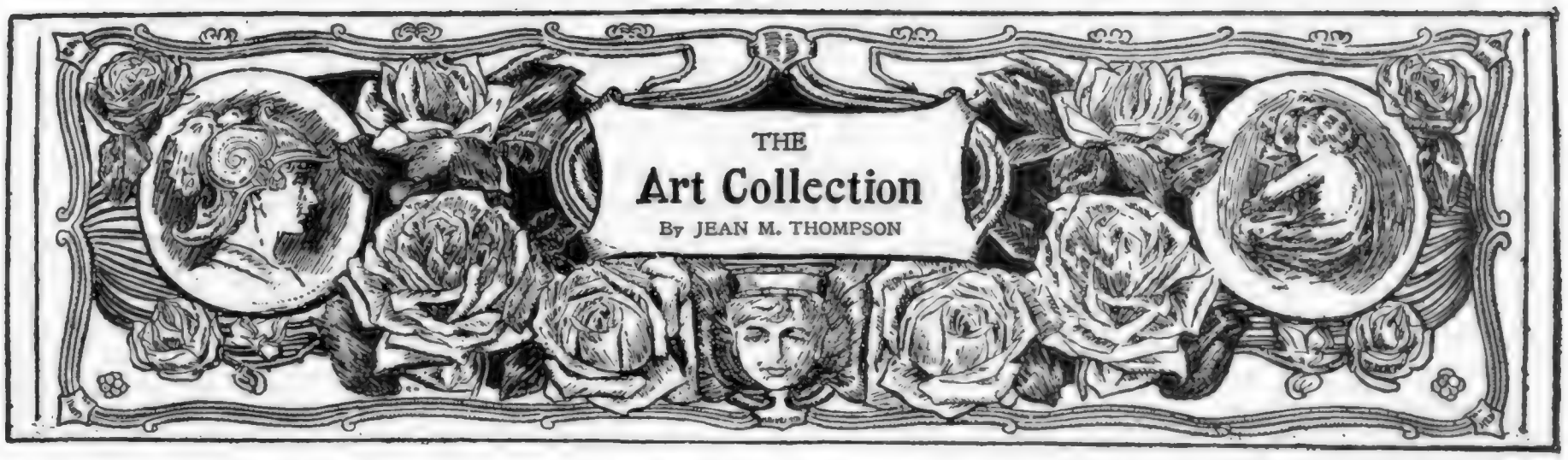
MISS EMILY STUART-TAYLOR.
(From the Celebrated Painting by Wilhelm Funk.)

The dashing New York belle, whose portrait by Wilhelm Funk as "Carmen" was the great attraction of the last Paris Salon, is Miss Emily Stuart-Taylor. She is a niece of Mrs. Pierre Lorillard, who gave a most elaborate ball for Miss Stuart-Taylor at Sherry's two years ago, when masculine Society went wild over the young débutante who combines in her captivating personality the most cosmopolitan traits.

Her picture was the premier show piece at the recent portrait show here. Wilhelm Funk considers it his masterpiece.

Mrs. Edward Lowry White was Miss Ellen Bradfute Poe, of Baltimore, though the family resided part of the year always in Washington. She was introduced to society by her aunt, the late Mrs. John Moncure Robinson, a leader of Baltimore society. Mrs. White was married in her débutante year, being then only nineteen. She is very lovely, tall and graceful and brilliantly accomplished. Her parents, Mr. and Mrs. Charles N. Poe, are delightful people, who entertain charmingly both in Baltimore and Washington.

Photo by Davis & Sanford
MRS. EDWARD LOWRY WHITE.



IT had been, as Miss Digby, Mary Elizabeth's governess, would say, "Such an instructive day for the children." A whole morning at the Park. First a visit to the animals. Mary felt particularly interested in the colony of gophers, or prairie dogs. They were perhaps not quite so grand and impressive as the lions and tigers, but they were exceedingly funny. They sat up so very erect and peered at you so intently. The next instant, quick as a flash, they had vanished into their holes, with which the side of the hill was honeycombed. The storks, too, queer, meditative birds, always posing seemingly, yet alert and greedy enough when the feeding hour arrived. How awkward they were scrambling about on their long, stilt-like legs.

Later Mary Elizabeth and her Cousin Tommy had been taken through the Metropolitan Museum of Art. Mary had been given a catalogue, for she was considered quite old enough to look things up for herself. What a very grand place it was! She sat now in her old, particular seat in the corner of the garden meditating upon all the instructive things she had seen. For she always liked to think about things alone. Cousin Tommy had voted the whole "show" a bore. But boys have such queer tastes. Tommy had torn up his catalogue long ago. But Mary had carefully saved her own, and as she idly turned the leaves she tried to remember a few of the great paintings which she had admired the most. How long and difficult some of the names were! "No. 2347—Venetian Sunset, Marquasset," she read.

"I wonder if that was the very large one entirely of blue and red paint," pondered Mary. "Miss Digby said it was worth thousands and thousands of dollars. It was the one you looked at from such a distance; to get the proper impression, Miss Digby said. I really do believe I could have made a better sunset myself. I should use far more yellow, I believe, in the clouds; there was much, entirely too much, blue paint used for my taste."

"Quite so," replied a very polite and familiar voice behind her. Mary knew immediately that it was her old friend the Penguin. Sure enough; there he stood, stiffly erect, same as ever. He was not alone, however, but was accompanied by a pale blue Heron. And near at hand sat the Gopher Twins on a little mound, eating sweets.

"Really, this is quite a pleasure," said Mary Elizabeth. "Perhaps you can help me out a bit. You see, I am studying Art, and it's so very difficult. But living, as you all do, in the Park, you must be quite familiar with all the great paintings."

"Quite so," replied the Penguin stiffly.

Mary thought it extremely improbable that this tiresome bird could give her much information, for she had never, in all their acquaintance, heard him say anything but "Quite so." She was glad, however, to observe, approaching in the distance, a very large pink automobile, in which were seated several of her old friends. On the front seat was the King of Cereal Land. He was not wearing his crown. Mary was thankful for that; for it always seemed to weary him so. Instead he wore an enormous green-glazed cap, with a very large, projecting visor. So large was this cap that it almost concealed his face. His eyes were protected by huge goggles as large as bicycle lamps. He seemed in excellent spirits, for the Queen sat close beside him. Indeed, it was wise, for she really guided and managed the machine; the King being so very small and weak, was hardly to be trusted to fill such an important position unaided.

And the dear Queen seemed larger than ever. What queer taste Royalty has in dress sometimes, thought Mary as she surveyed the Queen. Indeed, her toilet was quite remarkable for the street.

Her gown was of royal purple silk covered by a design in yellow, which seemed to represent a plague of caterpillars. Her abundant red hair was dressed as usual, in an immense pompadour, upon which her very small crown rested jauntily: from this floated yards and yards of bright green veiling.

"But then, one should never judge people by any little eccentricity of dress," reasoned Mary. "She is so sweet personally, the dear Queen."

As the automobile came to a standstill the Queen smiled upon them all in the most gracious manner, and immediately produced a large paper bag of strawberry tarts, generously passing them to everybody. She then explained that they were on their way to an Art Exhibition, and had turned out of their course purposely to invite Mary Elizabeth and her friends to join them.

"How very kind of you," said Mary, accepting the invitation, and making her very best curtsey. "You are quite sure there will be plenty of room for us all?"

"There is always room for more in this machine. We had it built that way purposely, didn't we, my love?" said the King.

Mary then observed that the automobile had lengthened out into twice its original capacity, and that there would be room enough for everybody.

The Gopher Twins already occupied the best seats, and had somehow, when the good Queen's back was turned, managed to find the bag of tarts, which they were hastily devouring.

"I'm afraid those Gopher Twins have wretched manners," commented Mary.

"Yes, indeed, Cousin," said the Guinea Pig; "I'm so glad you saw them take the tarts, though, otherwise it certainly would have been laid to me. After all, you see, there is very little in a name."

"Quite so," agreed the Penguin.

They all piled into the pink automobile. Mary was glad to see the Brown Owl among them.

"We surely will have order as long as he is present," she thought. "He is so wise, and represents the law."

Just as they were about to start, Mary observed a great cloud of dust in the distance, which seemed to be gradually drawing nearer.

"What is that?" inquired the little King nervously, spying it at the same moment.

"Perhaps it's a cyclone or an army approaching," he added, beginning to tremble with fear.

"Whatever it is, we'll *wait* for it," replied the Queen firmly.

Gradually the cloud of dust approached. And from out its midst came a well-known yell:

"Wait for me! Wait for me!"

It was Cousin Tommy.

"Tiresome boy," said Mary impatiently. "I suppose we've got to take him along, too. And he won't like it after all. He hates Art."

"Who hates Art?" said Tommy, scrambling unceremoniously into the automobile. "That's all you know. I adore Art."

"You've heard Miss Digby say that," replied Mary.

"Well, I never was in an automobile before in my life, and I think it extremely selfish of you to run off without telling me you were going."

"Pass him a tart, my dear," observed the Queen, handing out another well-filled paper bag, which Mary had not seen. And so peace was restored; everybody made happy. The automobile gave a horrible screech, and they were off—off and away. The queer part of it was, they never seemed to touch the ground; for the machine was going at such terrific speed. At intervals along the road guards or policemen rushed out and yelled frantically after them to slow down their pace. But no one paid the slightest attention to their commands.

"It's nothing but a formality," remarked the Queen carelessly. "Royalty knows no law."

Their pace was so terrific Mary Elizabeth feared the poor little King would lose his seat or be blown therefrom. She was thankful to observe that he was firmly fastened to his seat.

No one said a word during the entire trip, for they were traveling so fast speech was impossible. Cousin Tommy's face was one broad grin of appreciation and delight, during the entire journey, which was all too short for him.

They had arrived in an incredibly short time at their destination, and drew up before the entrance of a most peculiar long, low building which seemed to be built entirely of Alphabet Blocks. Over the entrance in large letters was the sign: "Art Gallery. All the New Masters."

"Why, I thought," said Mary, "the Old Masters were much more rare and valuable."

"Nonsense," said the Owl. "Who wants to see old things, covered with mold, when you can see fresh, new ones?"

(*Continued on page* 35).

HOME GARDENING.

ANEMONES.

THE pasque flower or windflower, with its dainty blossoms in various tints, is most popular at this time of the year, and myriads of these anemones have already opened their buds. Among the earliest are the poppy anemones (coronaria) in extraordinary variety, from the richest scarlet, through every shade of pink, to pure white or in violet; often showing two or more distinct shades of color, as in the flower illustrated, which has a pale salmon pink centre, rayed with carmine.

ANEMONE CORONARIA.

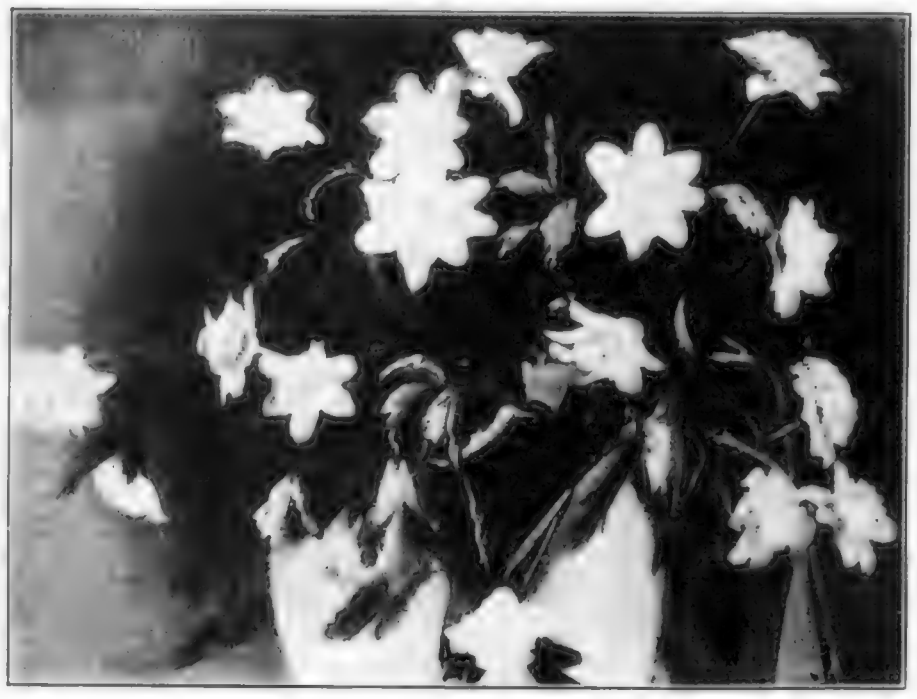
Double, single, and semi-double varieties, too, are amongst them; some with fringed tufts in the centre, others displaying a mass of black anthers flushed with metallic blue, and none of our early spring flowers can exceed them in effect. In a light soil and a sheltered position the single varieties will often propagate themselves by seed, and many new tints may be the result; but where the soil is cold and heavy it is not always easy to induce the woolly seed to germinate. It should be sown directly it is ripe, first rubbing it until separate in a little sharp sand and then sowing it, either in a well-drained box of loam and leaf-mould in the green-house or in the open garden, where the seed should be sown broadcast on a firm soil scarified with the rake. The position of the seed bed should be sunny, but the soil must be moist.

ANEMONE APENNINA.

An authority on flower culture says that the seeds should be just covered with finely sifted soil, and the surface be beaten flat with the spade, after which a sprinkling of water may be given. No ray of sunlight must reach the seed-bed, which can be covered with papers, over which a few sticks should lie to keep them in place. The surface soil must be kept moist, and in about three weeks the seedlings should appear, when the coverings can be removed, and the seedlings will take care of themselves. St. Bridgid anemones, which originated in Ireland, are a fine strain of a coronaria; other races of the same plant come from Caen and Nice, the double varieties being much grown in France. These are propagated by their tubers, which should be planted in deep rich loam in October for spring flowering. They may, indeed, be put in during March also, or at intervals of some weeks in winter, to secure a succession of flowers; but where there is a heavy clay soil the tubers will be safer if planted in the spring than during the autumn.

Anemone Apennina is a lovely little flower of a blue tint shading to amethyst. This is an excellent rock plant, which, if placed in a sheltered corner will often open the earliest of all; it is quite hardy and prefers to grow on a dry, bare bank with an easterly exposure, for it loves the morning sunshine. Once established, this Apennine wildflower will take care of itself; it throws out rhizomatous roots on all sides, like those of our wood anemone (nemerosa), also illustrated; the lovely pink-tipped wild blossom.

But of all the anemones there is none more beautiful than the tall and graceful Japanese species, anemone japonica, which blossoms towards the end of the summer, continuing to provide us with flowers until severe frost.



ANEMONE NEMEROSA.

The pure white single flowers of the variety Honorine Joubert are shown on the left hand of illustration, the other two shown are the flowers of Whirlwind. Many other anemones might be added, but with a good selection from among these lovely species, which are easily grown, we shall not lack anemones during the greater part of the year.

ANEMONE JAPONICA.

A BLESSED ATONEMENT.

(*Continued from page 11.*)

great sigh he closed his eyes. The nurse came over and bent toward them. "He is going," she said. And when the doctor came—he had gone.

But the woman still sat holding his cold hand in her own, staring at the death-like face. She could not trace one familiar feature. There was so little that she could remember, but she anxiously tried to recall other days. She started, as the Author's voice sounded behind her.

"Mary," he said, "you are here, and all alone? That is not wise. What," he cried, as he bent over the bed, and saw the silent figure there. "He is not dead?"

"Yes," she sighed. "He has been telling me about the family. He told me, as he told you last night. Don't you think that there was some good reason for his living to this day? Is it not some compensation for all the days of uselessness, that he has done this wonderful thing for me?"

"I do," he said, and then, wondering, "Did he say how he happened to be in a position to catch that unwieldy thing? The Stage Carpenter was discharged this morning. His grief was pitiful, but he deserved it, for he had forgotten some of the heavy bolts. It seems his little girl died and he had been trying to forget."

"He shall not suffer for that. One was enough, don't you think?"

She sat thinking for a few moments while the Author made arrangements with the doctor and nurse. "Just send all accounts around to the Manager," he was saying; "he will attend to everything. This young lady——"

But the girl raised her hand imperiously. "It is my affair," she said, "and you must let me attend to it. It is not much to do, but I could not rest easy unless I did all that was possible. And I know that she—his English Mary—would wish me to."

"How strange," he said, "that it should have happened so. I thought, in my happiness, that I was the only man who had an English Mary."

She blushed becomingly. "I should like to do what his daughter would," she said.

"Miss Peterson," exclaimed the Manager, as he bustled in, filling the almost silent room of death with a sudden rush of businesslike excitement. "This is very imprudent of you. You should be resting, after your very unusual experience last night. We will do everything possible for the poor fellow. Have you seen the papers? It is a splendid advertisement. How is he?"

"He is dead," she said, facing him with the tears in her eyes. "He died a few moments ago, and I was with him. What should I do otherwise? You surely would not have him die alone especially after——"

"Quite right, quite right, my dear.," he interposed; but his face paled at the sudden knowledge of the death, whilst he stood perplexed. "There is nothing more to be done, I suppose, excepting——" he stopped and blew his nose hurriedly.

"There is nothing more to be done," she sighed, and turned back to the others. "I will do the rest myself, and I thank you all for the thought of both of us. I suppose we must go now. It does not make much difference to player folk whether they have deaths or other calamities; they must go on with smiling faces, not even having the few moments with their dead."

"You are thinking of the Carpenter," the Manager frowned a bit. "Poor Miles. Could you trust him again, Miss Peterson? I do not like to let the fellow go, for his wife's sake."

"Indeed," she said, "I meant to ask you that."

He nodded gruffly. "All right," he said, and was gone.

"Mary," the Author whispered, "this has been hard on you. It is not strange that it has upset you, but you must remember that it is a happy release for him. It was so pitifully hard for him to live that life."

She turned to him gratefully. "Thank you," she said. "Let us go now."

Once outside he lifted her into the carriage and took his seat beside her. "You shall never send me away again without a promise," he said. "You promised to give me your answer last night."

"Yes," she said, "and I was so happy. I felt as though I wanted everyone to feel the joy of living when life had become so precious to me. And when I went to the theatre last night and saw him standing there, alone, by the door, and gazing up at my picture, I had to stop and speak to him. But now—how can I tell you? How can I give you my answer? I could not feel——"

"You need tell me nothing that I do not know," he said; "there is nothing you could tell me, and —I understand. I am proud of his heroism. I am proud to have heard him tell the story, for they are sometimes brave who run away and suffer all the years in silence."

She could not help the smiles that shone through her tears. Just then the sun seemed to be shining with more brilliancy than he had ever bestowed upon the old earth before, at least within the knowledge of these two. And, as she let him hold the hand he had taken forcible possession of, he whispered:

"We will go together to-morrow, dear, and I shall have as much right to mourn for him as you."

That night, after the performance was over and the last greeting ended, the Leading Lady sat alone in her room and wrote long and earnestly:

"He has been struggling along, lonely and sad, for many years," she wrote, "fearful of letting you know how and where he was, lest he should hurt you, and ashamed of his desertion. He saved my life last night, for I should at the very least have been badly injured if the unwieldy thing had fallen with me. Of course, I did not know then—how could I, when it had been so many years ago; and in all my travels I have never seen a sign of anyone like him; but I *knew* when the Author told me his story, and when I sat beside him in the hospital. His last words were of love for you, and you must forgive him, mother, and forget our long hardship and the years of weariness, because God has seen fit to forgive and to allow him, of all others, to save the life of your loving daughter,

MARY."

AXIOMS.

Those only are poor who are constantly wishing for much.

Bills—we may always consider among our best friends; they always return even if we send them away a dozen times.

Dress does not make the woman, but it often breaks the husband.

Lawyers are men who work with a *will*, and doctors often go ahead and prepare the *way*.

"Our most exclusive circles are silver dollars," wrote the rural editor.

Silence is golden. Large fortunes have been made from stills.

Spontaneous combustion is sometimes due to an accumulation of insurance policies.

Some musical composers are like men without credit. They can't get any one to take their notes.

If there were no such word as fail some dishonest man would soon invent it.

SOME HINTS FOR TABLE DECORATION.

WITH the wealth of blossoms which spring and summer brings to us it is easy to make our rooms and tables gay. Those of us who are not so fortunate as to possess a garden must be satisfied with a few blooms purchased at the florist's or from the street vender. In the last few years there has been much improvement in the arrangement of flowers, but much more could be made of them if a little more thought and care were given.

To begin with the vases, which are necessary, I think, for a dinner table. Nothing can equal glass for lightness, and it can be either clear or green, or the lovely opal-tinted glass, which looks particularly well with white flowers and pale green foliage. I like to have vases of varied shapes and sizes, high and low, and with narrow and wide necks. The little glass low bowls, costing but a trifling amount, are pretty filled with small flowers. And right here let me say, that I think every dining table should have some floral decoration during the flower months. If nothing more than a tumbler or glass bowl can be afforded, let it be there, with a sprig or two of geranium and a few of its leaves; a few daisies, or any simple flower which may, in reality, cost nothing, if we only watch out when the occasion presents itself. Once accustomed to these few blooms it is surprising how quickly they will be missed from the table.

For a little more elaborate display a set of white china bowls with little figures are most useful, and some quaint-shaped blue and white china jars; and, of course, if we are fortunate enough to possess them, nothing is prettier with most flowers than silver bowls and vases and we can even press into our service the silver cake-basket.

One of the difficulties with the early blooms is the scarcity of foliage to combine with the flowers—narcissus, anemones, etc.—but if we are so fortunate as to live in the country or on the outskirts of a town our walks will provide us with many varieties.

On the country roadside we can find fresh, green shoots of wild myrtle and feathery sprays of "cow parsley" and hemlock, also the browny-green ivy.

The green myrtle leaves look very well arranged with the paper-white narcissus and a few sprays of scarlet geranium or scarlet anemones. Put these into clear or opal glass high vases and add a few light sprays of asparagus fern. A narrow scarf of pale green or scarlet chiffon can be twisted among the vases.

The wild parsley I should use with pink anemones, in low glass vases; the centre to be of white tulips and anemones, with maidenhair and light fern. Or the anemones look charming combined with pale blue hyacinths and white narcissus and trails of brown ivy.

Daffodils look well put into blue and white jars with their own leaves and sprays of palm and brown ivy—no fern. This quaint arrangement may have a Japanese blue and white embroidered table-centre.

We have with us now the lilac, which blooms so profusely and is always so fragrant. Besides being inexpensive, when one does not have them growing in the garden, they live for an incredibly long time, if the water is constantly renewed and the ends cut off every morning. The white lilac when massed by itself is most effective, and the profusion of foliage admits of artistic arrangement.

DRESSY AFTERNOON FROCKS.

Pinned paper patterns of above designs—waists, $1.50; skirts, $1.50; entire costume, $2.50. Cut to measure, each, 50 cents extra.
Tissue paper patterns of 1021-1022. Price 20 cents each. *No Tissue patterns cut to measure.*

1021-22. This very effective "1830" Gown is developed in blue embroidered pongee. The Blouse (Pattern 1021) was shirred on cords at edge of the scalloped "1830" yoke. The yoke shows a striking combination of all-over lace and plain pongee with bias folds of ivory satin of the same tint as the lace. The sleeves fall full to the elbow and are finished with two deep ruffles of lace. The crushed girdle is of the ivory satin on a shaped foundation of canvas.

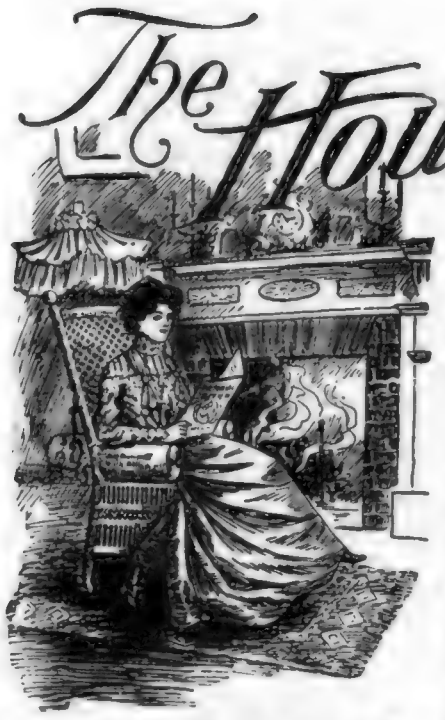
The Bodice, No. 1021, is cut in sizes 34, 36, 38 and 40 bust measure, and requires 5½ yards of 27 inch material with yard of all-over lace and ⅞ yards of ivory satin for yoke trimming and belt.

The Skirt (Pattern 1022) is laid in plaits at the belt, and has pointed inserts of the all-over lace with straps of ivory satin finished with embroidered buttons. The pattern is one particularly suited to light fabrics such as voiles, challies, foulards, pongees, dimities and figured lawns. The skirt, No. 1022, is cut in sizes 22½, 24, 25, 26 and 28 inches, waist measure, and requires 8½ yards of 27 inch material with ⅞ yard of all-over lace for inserts and 1¼ yards of ivory satin.

1023-24. Dress of Silk Veiling in the fashionable champagne tint. The Bodice (No. 1023) is shirred on cords to give the effect of frills and puffs, which idea is carried out in the sleeves. A broad lace collar falls in points over the bloused bodice giving a yoke effect. The Skirt (No. 1024) is cut in sections which are joined under rows of shirrings with drooping double frills and has the effect of being composed of four deep puffs and a deep foot flounce. Its cut, however, is such that it hangs very gracefully and the fit over the hips is all that could be desired. The style is especially suited for thin fabrics, as these lend themselves to "fussy" details better than the more solid weaves. The waist is finished with a crushed girdle of chiffon velvet.

Model No. 1023-24 is not cut in tissue pattern, and can only be obtained in the pinned patterns at $1.50 each for pattern of waist or skirt or $2.50 for the entire costume. Cut to measure, each, 50 cents extra.

The House Wife



STRAWBERRY SHORTCAKE.

AT this time of the year when berries are plentiful shortcake is a favorite with almost everybody and although frequently it is made with layers of sponge cake, it is only because the housekeeper has no very reliable recipes for shortcake proper; for the majority of persons prefer the old-fashioned shortcake. The delicious strawberry shortcake with its layers of cake, then layers of luscious berries, and surmounting these, a snowy whipped cream, is, if properly made, a tempting feast which few can resist.

There are certain special cakes that accord particularly well with fruit and among these that form of shortcake which is made in layers and filled with strawberries, blackberries, raspberries, or, indeed, any soft berries, sugar, and cream. The following will be found a particularly good recipe for strawberry shortcake. Mix together 2 oz. of self-raising flour and 8 oz. of ordinary flour; then, lightly, with the tips of the fingers, rub in 3 oz. of butter (creamed) and two tablespoonfuls of sugar. Beat two eggs, and into a cupful of cream or milk that has just turned solid stir a pinch of soda, stirring until it froths; add this, with the eggs, to the flour, and work to a rather soft dough. Roll out on a floured board into rounds about half an inch thick, bake each separately on buttered tins, and split in two layers while warm. Fill with fresh strawberries, sprinkle thickly with sugar, add cream if liked, then the top crust, another layer of strawberries and finally the whipped cream. This shortcake is quickly made, and takes but a short time to bake.

Another kind of shortcake made with yeast, takes more time, but the cakes will keep for a long time and bear re-heating. This latter kind is also used more frequently in the form of sandwiches, cut in slices and buttered, the fruit being pressed between.

FARMHOUSE SHORTCAKE.

One pound of white flour, 2 oz. yeast, 2 oz. of butter, 2 oz. of powdered sugar, one egg, a gill of sweet milk. Put the flour in a mixing bowl, cream the yeast, and make a "sponge" with it in the middle of the flour, and, when this sponge has risen, add the sugar, the dissolved butter, the beaten egg, and the remainder of the milk, slightly warm. Mix first with a wooden spoon, but afterwards take the dough out on to a floured board and knead it with the hands. When light, return it to the bowl, cover with a cloth, and let it stand in a warm place for an hour. Afterwards divide in two or three portions, and place in buttered tins, brushing the top with butter, and bake in a moderately quick oven for thirty minutes. These cakes ought to be very light, and can be cut in any way that seems best.

Delicious little shortcakes for eating with stewed fruit and fruit compotes, with fruit salads, whips of cream, and syllabubs, are made in the following manner: 1 lb. of flour, dried and sifted, ¼ lb. of sweet butter and half as much lard creamed together, ¼ lb. of sifted sugar, a pinch of powdered ammonia rubbed into the flour at the same time as the shortening, and enough ice-cold water to make a stiff paste. Roll this out to a thin sheet, then stamp into rounds, squares or other shapes with little biscuit forms and bake in quick oven to a light brown; split open and butter, if to be eaten hot, or keep for eating cold with fruits and cream.

* * *

STRAWBERRY PYRAMID.

A delicious as well as very ornamental dish is made of fresh strawberries and rice. Put four quarts of water over a fire; when it boils sprinkle in gradually one pint of the best Carolina rice, well washed. Do this so slowly that it will not stop the boiling, or, if it does stop, stir now and then until the boiling is resumed. Let it boil rapidly thirty or forty minutes, then skim out and place a thin layer of the rice upon a plate having smooth edges. This should be a cake plate or at least some ornamental plate, as the pyramid is to be built upon this and not removed. Upon this layer of rice place a layer of strawberries; then another layer of rice which will be smaller in circumference than the first layer, next a layer of strawberries and so on reducing the size of each layer until the top is almost to a point and the whole in the form of a pyramid. If the berries are sweet and tender they will need no sugar, otherwise it might be advisable to sweeten each layer and to set them in the oven to scald through. Finish off the top with a spray of berries and leaves and decorate the lower part of the dish with leaves also. This makes a delightful and wholesome dish, as well as ornament for a children's party.

* * *

WAFFLES.

Waffles are a delicious cake for eating with all sorts of fruit and syrup. Rub into ½ lb. of flour a half-teaspoonful of cream of tartar; beat two eggs, add to them a cupful of milk, a pinch of salt, a spoonful of sugar, and one of dissolved butter, then beat in lastly, by degrees, the flour; beat till perfectly smooth, and finally add in a half-teaspoonful of soda that has been dissolved in a little milk, stirring this in rapidly. The batter should be slightly thicker than it would be if pancakes were intended. Grease the waffle-irons well, pour the batter over by the aid of a small teacup, then bake quickly. You may add less flour and a portion of rice, previously boiled and let cool, to make a variety, and you may use sour instead of sweet milk. If the latter is taken do not put in butter, as sour milk or cream is generally rich enough, but the soda should be stirred into this instead of being added separately later. When rice or wholemeal or buckwheat is used, remember that the waffle-irons will need rather more butter.

* * *

VELVET CAKE.

To a pint of milk that has just "loppered," or become nearly solid, add a teaspoonful of carbonate of soda, and stir well; add next the yolks of two eggs, and, finally, the whites beaten stiff; stir in a pinch of salt, and sufficient fine flour and rice flour, mixed, to make a batter. Bake like rather thick pancakes, turning over as soon as one side has slightly browned. Use a small pan, and sweet butter to grease it with, and butter these cakes while hot, then you have a delicious tea or breakfast dainty. Use buckwheat in the same manner, but instead of buttering the cakes, serve fruit or maple syrup with them.

* * *

CARAMEL SHORTCAKE.

Make a caramel by dissolving first a teacupful of brown sugar with a spoonful of water, then add a teaspoonful of butter, a few drops of brown coloring, and a spoonful of flavored brandy. Stir till it boils and is quite clear, then allow to cool. Make a simple layer cake, using rather more butter than usual, and spread between the layers any fresh fruit, a chocolate cream, or some fruit preserves, then pour the thickening caramel evenly all over the top, doing this more than once, giving it time to set in between. When cold, ornament with candied fruits. If chocolate is chosen for the filling, add a little grated chocolate to the caramel before it boils.

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Smart Styles in Ladies' and Misses' Blouses.

No. 789. Ladies' and Misses' Shirt-Waist of linen or taffeta with deep plaits at the shoulders and trimmed with cross-stitch embroidery. The original was made up in pale blue pongee, with the cross-stitch in white silk floss, with it was worn a white leather girdle. The pattern is cut in sizes 16 and 18 years for misses, and sizes 34, 36, 38 and 40 for ladies, and requires 3½ yards of 27 inch material for the medium size. Tissue pattern, 20 cents.

No. 831. Ladies' Blouse Bodice with circular drop-shoulder shirred in pelerine effect. Large, double-puff sleeves. High girdle. The original was developed in soft cream warp-printed taffeta, with deep girdle of rose pink satin. It is a very effective model for development in the Pompadoured bobinet, or light, fine veilings. The pattern is cut in sizes 34, 36, 38 and 40 inches bust and requires 3¾ yards of 27 inch material. Tissue pattern, 20 cents.

No. 1054. Ladies' Shirt-Waist, with tucks at front and back, and with full bishop sleeve sewn to a drop shoulder. This exceedingly smart blouse was developed in white butchers' linen, and attracted much admiring comment by reason of the simplicity and effectiveness of its "lines" which make it becoming to every type of figure. The pattern is cut in sizes 32, 34, 36, 38, 40 and 42 bust measure, and requires 2½ yards of 36 inch wide material. Tissue pattern, 20 cents.

No. 1055. Ladies' Shirt-Waist with strap trimming in long shoulder effect. The original was developed in unbleached Russian linen, with bands of Bulgarian embroidery. It will be equally attractive made up in white or colored linens or pongees or lawns, with straps of Hamburg embroidery or bands of lace. The pattern is cut in sizes 32, 34, 36, 38, 40 and 42 inches bust, and requires 2½ yards of material 36 inches wide. Tissue pattern, 20 cents.

No. 811. Ladies' Fancy Bodice with blouse and sleeves shirred to a drop shoulder yoke. The elbow sleeves are formed of a double puff and ruffle. The original was developed of shell pink crepe de Chine with a yoke of Lierre lace. The high girdle and rosettes were of pink silk Messaline. The pattern is cut in sizes 34, 36, 38 and 40 inches bust measure, and requires 4 yards of 24 inch goods with ⅝ of a yard of all-over lace for the yoke. Tissue pattern, 20 cents.

No. 809. Ladies' Fancy Bodice with drop yoke in Bertha effect, and sleeves formed of a double puff with deep ruffle of material or lace. The original was developed in opalescent white Messaline, with the drop yoke of all-over Repousse lace, an inset of the Messaline gave the bertha effect. The garniture was of ribbon knotted into a very pretty loop effect, a ruffle of the lace completed the bertha and the sleeves. The pattern is cut in sizes 34, 36, 38 and 40 inches bust, and requires 5½ yards of 22 inch material, with ⅝ yards of all-over lace for the yoke. Tissue pattern, 20 cents.

No. 811. Ladies' Fancy Bodice. Sizes 34 to 40 inches Bust. Pinned pattern $1.50. Cut to measure $2. Tissue pattern 20 cents.

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No. 809. Ladies' Fancy Bodice. Sizes 34 to 40 inches Bust. Pinned pattern $1.50. Cut to measure $2. Tissue pattern 20 cents.

Fashion Chat

A PROBLEM difficult almost to the extent of positive discouragement presents itself to the woman who would purchase the materials for her summer gowns. The shops offer such a bewildering display in figures, stripes and dots, not to speak of the numerous plain materials in the various weaves that there is small wonder that she hesitates.

To the woman whose purse is limited the task may appear particularly trying, for she imagines that if her capital were unlimited she would buy, in turn, each material which attracts her. This thought, however, she must banish from her mind immediately, as most impractical, for even her wealthy sister, though she might be able to afford it, has to discriminate and draw the line somewhere, else she would equal the old woman who lived in the shoe—she would have so many clothes she wouldn't know what to do.

Besides, more than half the joy is lost if one can select immediately. The girl or woman who can have only one or two dresses has much pleasure in the anticipation; looking in the shops some time beforehand, and wondering what her final selection will be.

The wash materials are beautiful, from the most expensive to the cheapest grades and one has but to make the selection, for the prices accord with all purses. Dimities, lawns, organdies, mulls and batistes are among the sheer materials whether plain or in dots or figures. Madras, pique and the heavy vestings are shown for the cooler days.

White is to be the predominant color during the summer and linen is the favorite material. This is obtainable in all grades, from the heavy butcher's linen to the sheer handkerchief linen.

Embroidery is the prime ornamentation and this, preferably, done by hand. Clever women who have heretofore been spending spare moments in embroidering center-pieces and doilies are now turning their attention to this work upon summer gowns. If an entire frock is considered too great a task a shirt-waist may be embroidered. This can be accomplished at slight cost compared to the exorbitant prices asked for this work when made to order; or, in fact, for hand work at any time.

The Bulgarian and Russian embroidery is greatly in vogue and known by various names, as it is also called Norwegian and Hardanger embroidery. Entire gowns or separate shirt waists are made of linen scrim and embroidered in this work as the threads draw easily and the designs are formed principally in squares and in straight borders and insertions. Plain linens besides being embroidered in Hardanger, are also decorated with the English open-work embroidery, and floral sprays and conventional designs are worked in solid embroidery.

Linen in all colors holds high favor. The pinks, light blues and greens are beautiful; in fact, there are so many pretty shades that it is difficult to pass any of them by.

Medallions in the various laces or heavy embroideries are used extensively for embellishment in linen and heavy materials, while yards and yards of Valenciennes, Mechlin or other fine laces with insertion to match are employed for decorating the more elaborate frocks of organdy, Persian lawn, or French nainsook. Apropos of the latter, it is not generally known that this material may be purchased as fine as handkerchief linen, is more reasonable and actually wears longer, as many of the very sheer linens are liable, through the breaking of soft threads here and there, to form small holes which are quickly enlarged. This is frequently noticeable in fine linen handkerchiefs as well.

Notwithstanding the fact that many predicted the downfall of foulards a number of new models are exhibited in this very dressy, as well as serviceable material. It is shown in all colors and in various designs and figures. For a light summer gown for traveling or other wear the blue polka dots either in this or China silk have given such satisfaction and comfort that the woman who has had one will hardly be satisfied unless another is procured.

Among the newest sleeves are shown the circular cape sleeves which reach about to the elbow. These are usually single or double although occasionally in very sheer materials triple cape sleeves are seen. Lingerie undersleeves or those of lace matching the blouse waist are worn under these. The decoration accords with that of the waist and the outline may be straight around scalloped or cut in points.

In skirts, the 1830 designs are growing in greater favor. Their vogue is now assured; for this season, at least. The greater number are shown with panel effects in front, the fulness being thrown toward the sides and back. Others, however, have the fulness dispersed all around and adjusted by rows of shirrings; again the surplus material is disposed in elongated plaits or tucks over the hips, allowing the fulness to fall in graceful folds around the feet.

One very pretty model after this design is full all around the belt. At the lower edge of the skirt three, or perhaps four, deep tucks are placed with twice the depth of the tuck for the space between. If a particularly handsome gown be desired, broad insertions of lace may be fitted into these spaces.

The stout woman will perhaps remark that these styles will be killing to her figure. To be sure those gathered around the belt must be eschewed, but when the fulness is adjusted in plaits around the waist and over the hips, as just explained, the mode is particularly becoming. Bandings or insertions are placed lengthwise on the skirt outlining the panel and if greater embellishment be desired the same trimming is placed around the bottom of the skirt as near the lower edge as possible.

Misses' and children's dresses follow the same lines in many instances as do the models for grown-ups. These, however, are modified and arranged to appear more youthful. Tiny ruffles are used in profusion and puffs and tucks run riot with little bows and loops of ribbon.

Fichu wraps and capes are hailed with delight by almost all women. They are very smart looking, and, besides, are exceedingly comfortable. They are a boon to the stout woman, who always prefers them to a jacket, since they are so easily slipped on and off.

Pongee and material linen shirt-waists are greatly in evidence. These will be worn with suits of pongee and heavy linen of the same color and also with the brown suits of wool which have held such high favor. The more dainty waists are developed in champagne-colored batiste finely tucked or with trimmings of insertions and medallions. Drawn-work linen waists are shown in all degrees from the very sheer to the heaviest linen.

Lace undersleeves and sleeve ruffles are now sold in the shops, made, and ready to slip into the coat or dress sleeve. Those of chiffon and mousseline de soie have been worn, but the more recent productions are evolved from white wash chiffon or mull, with insertion and edge of Lierre, Valenciennes, or Repousse lace. Brussels net is occasionaliy substituted for the mull. Neck ruchings of plisse chiffon and mousseline are seen at the neck of almost all styles of gowns.

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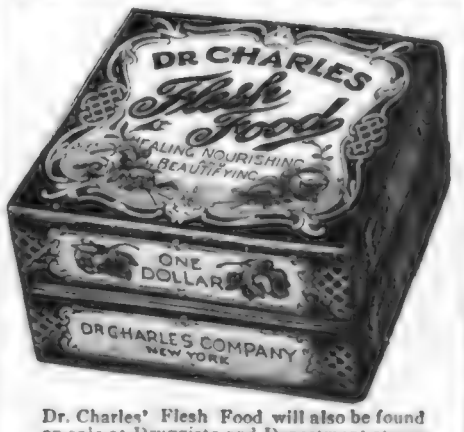

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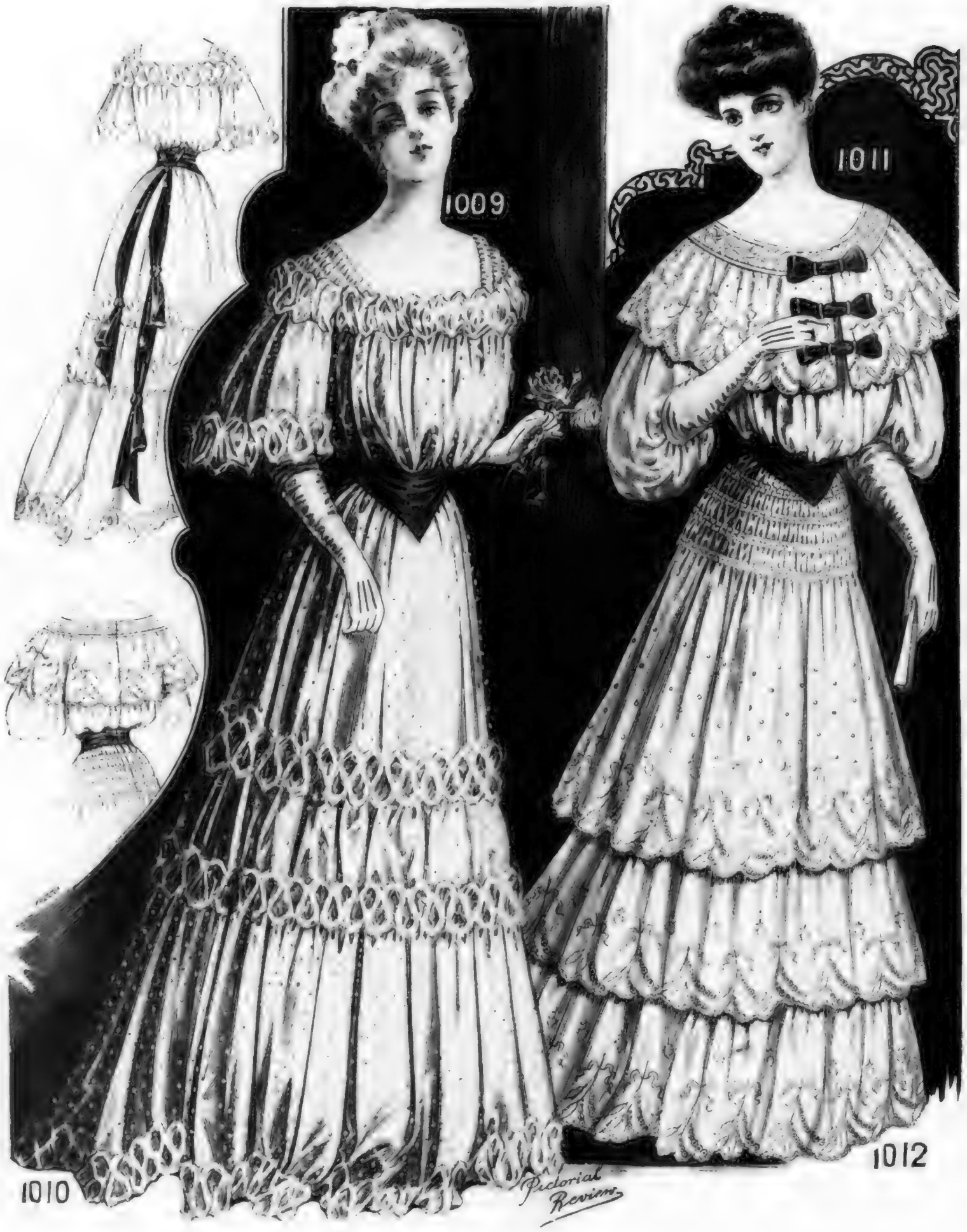

TWO EVENING GOWNS.

Pinned paper patterns of above designs—waist, $1.50; skirt, $1.50; complete dress, $2.50. Cut to measure, each, 50 cents extra.

Tissue patterns of No. 1011 and 1012, each, 20 cents. Tissue patterns are not cut to measure.

1009-10. Evening gown of white chenille dotted tulle over white taffeta with Tudor ruchings of tulle. The bodice is held in place by shirred tulle carried over the shoulder. The sleeves fall full to the elbow. A corselet of rose-colored silk gives finish to the simple blouse. The skirt is in three sections. The center one forms a broad puff and the lower one a flounce. Both tulle and taffeta are gathered at the belt although one is independent of the other. Above and below the puff are rows of ruching. Another row forms a finish for the flounce.

Nos. 1009-10 are not cut in Tissue. They can only be obtained in Pinned Patterns as stated above.

1011-12. Decollete Frock of plain and embroidered mull. A shaped embroidered band finishes the neck of the bodice and a deep ruffle of embroidery forms a bertha. A single puff forms the elbow sleeve. The bodice pattern, No. 1011, is cut in sizes 32, 34, 36, 38 and 40, bust measure, and requires four yards of 22-inch material, 2¾ yards flouncing. Pinned pattern, $1.50. Tissue pattern, 20 cents.

No. 1012 Skirt has a foundation skirt with three deep flounces of embroidery falling from a yoke of four triple rows of shirring. The bows on bodice, and girdle are of shaded violet satin, held in place by gold buckles. Skirt pattern, No. 1012 is cut in sizes 22½, 24, 25, 26 and 28, waist measure. Pinned pattern, $1.50; Tissue pattern, 20 cents.

"THE WORKTABLE."

DAINTY SHAWLS FOR HEAD AND SHOULDERS.

Now that we are in the throes of a revival of the "1830" gown, with its wide skirts and flounces, and lace frills and general womanliness, it is meet and fitting that we should wear shawls—shawls handmade, of finest wool, dainty and bewitching and fascinating—shawls for the head, to make demure eyes doubly effective—shawls beneath which snowy shoulders and neck will gleam on summer evenings.

In the revival of the shawl the "beauty" points chiefly have been considered, although warmth and general utility have not been overlooked. But the general effect is not that of some heavy, substantial piece of knitting. The new shawl for the shoulders, the new "fascinator" or "nubia" or "throw" for the head, is lacy in appearance, fine and firm of stitch. It is made of Bear Brand Shetland wool, with its strong, wiry thread, and its delightful, dainty shades for evening—pink, blue, corn, Nile green, and cream, not to mention the more substantial colors, of which there are a host.

Then there is the Bear Brand Zephyr Shetland, softer than the wool, soft as baby's rosy cheek. It, too, comes in delightful shades; it, too, is fine and light of weight.

Perhaps the greatest novelty in shawls, however, is the scarf shawl, made with one thread of Bear Brand Shetland floss, and one thread of Bear Crochet, which, as all our readers undoubtedly know, is a mercerized cotton which looks exactly like silk. The two materials are wound together for the work, and the Bear Crochet gives the Bear Brand Shetland floss a firmness which prevents the work from dragging. Space does not allow our printing a photograph of it, but a beautiful shawl of this kind has been developed by our designer, and bids fair to be one of the most popular of the season. It is so easy to make, for it is nothing but plain knitting, worked back and forth on large needles, although not so large as those used for the shawls of double Shetland floss which were popular a year ago. For our model cream white Bear Brand Shetland floss is used, and light green No. 806 Bear Crochet. Seventy-five or one hundred stitches should be cast on, according to the width desired, then the work progresses, back and forth in plain knitting, until the shawl is long enough. One and three-quarters of a yard is a good length, although that, of course, is at the discretion of the worker. The sides of the shawl are left unfinished, and the ends trimmed with a chain fringe, crocheted of the double material.

THE NEWEST KNIT FASCINATOR.
LACY AND LIGHT IN WEIGHT.
(Designed especially for THE PICTORIAL REVIEW.)

Another quaint revival is a throw for the head, made of Pink 2003 Bear Brand Shetland wool. It is twenty-four inches wide and two yards long. The work is done with a fine crochet needle, and an open, lacy stitch is used. The sides are finished with a simple scollop, and the ends gathered and caught together under large pink silk tassels.

The fascinator shown in our illustration is extremely light in weight and will not disarrange the hair in the slightest. It is knit of cream-white Bear Brand Shetland wool on No. 14 steel needles, the wool taken double. A decidedly novel scollop and fringe edge it all around.

In closing, just a word about the new Tam for the young girl which is shown in the second illustration. It is *chic* and girlish, and certain to be popular for all outdoor sports. It is crocheted of cream-white four-fold Bear Brand Zephyr Germantown, and wonderfully easy to make; the pompon and tassel complete an effective finish. This cap may be worked in any preferred color, but the white tams are the favorite

NEW TAM FOR THE SOCIETY BUD.
(Designed especially for THE PICTORIAL REVIEW.)

Note.—We will send, without charge, complete directions for making any of the new shawls to any of our readers who desire them. Kindly address letters to Editor of THE WORKTABLE, PICTORIAL REVIEW, N. Y. City.

The New York Firm of Siegel Cooper Co. has no connection with any other mercantile establishment in the United States, all orders must be sent to us direct, Sixth Ave., 18th and 19th Sts., New York City, N. Y.

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NEW IDEAS IN PLAIN AND FANCY WAISTS.

Pinned paper patterns of above illustrations, $1.50; cut to measure, each 50 cents extra.

These models are not cut in Tissue Patterns.

No. 1001. Bodice of white crêpe de chine bloused. Deep yoke of same material embroidered. Trimming of filet lace. Design outlined and accented by Persian colored beads. Bead pendants.

No. 1002. Waist of unbleached pongee. Box-plait in front. Three tucks give broad shoulder effect. The fronts, collar, and deep cuffs are studded with blue torquoise cabuchon beads, giving the effect of French knots.

No. 1003. White shirt-waist of butcher's linen. Overlapping front showing V-shaped vest and cardinal taffeta scarf. Three tucks are double stitched over shoulder. Large pearl buttons.

No. 1004. Bloused bodice of ivory louisine. Broad ruffle of Irish lace falls from yoke of Irish lace insertion. Three similar ruffles from sleeve extending somewhat below elbow. Bows of narrow velvet ribbon trim yoke.

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(A soothing ointment used externally on the eyelids.) **Cures** weak, blurred, strained and inflamed eyes; near and far sight; eye-pains and headaches; **astigmatism** and other defects; films and **cataracts**; wasting of optic nerves and muscles, and "throws away" glasses even in the aged. *Marvelous in the troubles of infants and children.*

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Just what you need for the making of the bead work used in the dresses shown in plates on pages 26 and 30 of this issue.

Dome Mercantile Co., 12 Edinboro St., Boston, Mass.

HELPFUL HINTS

PAINT STAINS, if fresh, may be removed by rubbing turpentine well into the material; if it has become dry, use a little ammonia mixed with turpentine. If the material stained is of a color likely to fade, moisten it first with a little oil and then with turpentine or ether. Ether is extremely good for grease, especially machine grease stains.

* * *

BRUSHING THE TEETH.—This is a very important point in the training of children. See that they brush their teeth at least night and morning, and if you add a good tooth wash to the water you will guard against decay. The brush should be soft. The mouth may frequently be rinsed with the wash.

Children are likely to be careless in this regard, and it is only through the perseverance of the parent that success is likely to be attained. No sight is prettier than a row of beautiful white teeth in a child's mouth; and surely it will be no less wholesome a sight to view his well cared for teeth when he is grown. For the habit gained in youth will cling to him.

* * *

PARQUET AND HARD WOOD FLOORS should not be scrubbed; instead, every morning they should be just wiped over where the footsteps have left a mark, with a soft damp (but not wet) cloth, rubbing it up afterward with a lightly oiled rag, using only a very little linseed oil. If there is much traffic as there usually is in the hall, it is best to have a rug or runner placed where it will be most trodden upon, so as to protect the floor, otherwise it would be required to be polished every day to keep it in perfect condition.

* * *

TO CLEAN WHITE SATIN, dry some breadcrumbs, pass through a sieve, and mix with an equal quantity of pulverized blue. Spread over the material, let it remain a while, then brush with a soft bit of linen. Replace the latter with velvet whenever there is a combination of gold or silver in the design.

* * *

TO CLEAN A PAINTED TIN BATH TUB. To every woman is not given the luxury of one of the new porcelain baths, nevertheless it is possible to keep the old fashioned tin bath clean and in good condition so that it may be inviting at all times. The following directions, if carried out, will work wonders. If the bath is in a bad condition, fill it up to above the stains with hot soapsuds and soda, and scrub it well; then, when it is all hot and soft, pour off the soda and water solution, and rub the stains with the finest emery paper till you get the paint clean underneath. This must be done carefully, or you will carry the paint off with the dirt, and then the bath will have to be repainted. Having cleansed the bath thus, rinse it out well, first with hot soapy water, and then with clean cold water, and be careful in the future that the bath is thoroughly rinsed out, and not merely emptied, as the stains arise for the most part from the soap not being properly rinsed off. This is especially the case where the water is at all hard.

* * *

TO CLEAN WHITE CLOTH GARMENTS.—White gowns and cloaks of cloth, mohair and other materials are exceedingly fashionable at present, but many women are loath to indulge in these because they soil so easily. The wealthy, fastidious woman discards her white cloth garment just as soon as it has lost its immaculate appearance or else she sends it to a professional cleaner. Her less fortunate sister may treat herself to a white gown of this character and clean it at home without very great difficulty. She should not, however, allow the garment to become too soiled for it will only be the harder to renovate properly.

Pipe clay is rubbed thoroughly into the fabric then brushed and dusted out until all stains and spots are removed. In some instances it is necessary to wet it. If stains are very bad it may be made into a sort of paste, laid on and allowed to become almost dry; when it will rub and brush out very readily. The officers in the army and the various regiments, keep the white in their uniform spotlessly clean by the use of pipe clay. White undressed kid and canvas shoes and slippers are also easily cleaned in this way.

* * *

TO KEEP FERNS FRESH.—There is a new way to care for ferns that has been found very successful. Once a week they must have a Turkish bath. Put them in a bathroom, shut the windows and doors to exclude every particle of air. Then fill the bathtub with scalding water and allow the plants to steam for three or four hours.

The room should be gradually cooled off before the plants are removed to a cooler atmosphere. This process does away entirely with the laborious work of washing and spraying the leaves and is much more satisfactory.

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DUBY'S OZARK HERBS restore gray streaked or faded hair to its natural color beauty and softness. Prevents the hair from falling out, promotes its growth, cures and prevents dandruff, and gives the hair a soft, glossy and healthy appearance. **IT WILL NOT STAIN THE SCALP,** is not sticky or dirty, contains no sugar of lead, nitrate silver, copperas, or poisons of any kind, but is composed of roots, herbs, barks and flowers. **PACKAGE MAKES ONE PINT.** It will produce the most luxuriant tresses from dry, coarse and wiry hair, and bring back the color it originally was before it turned gray. Full size package sent by mail, postpaid, for 25 cents.

OZARK HERB CO., Block 32, St. Louis, Mo.

TWO SMART SHIRT WAIST SUITS.

Pinned paper patterns of above designs—waists, $1.50; skirts, $1.50; entire costume, $2.50 Cut to measure, 50 cents extra.

Tissue paper patterns of Nos. 1041 and 1042, each, 20 cents. Tissue patterns are not cut to measure.

1039-40. Suit of tan linen, Florentine lace. Waist laid in deep lengthwise folds overlapping. Lace insertion extending from collar to cuff. Skirt gathered in tiny folds at belt. Panel front. Deep flounce tucked and headed by tucks. Girdle of crushed leather.

This model is not cut in Tissue patterns.

1041-42. White canvas dress. Bodice and sleeve gathered to deep yoke. Double cap sleeve finely tucked at top. Skirt has panel front, three rows of shirring below belt, two deep ruffles topped by triple rows of shirring with headings. Trimming of blue linen appliqué, torquoise blue cabuchon beads and Irish lace. Bodice 1041 is cut in sizes 32, 34, 36, 38, and 42, bust measure, and requires 3½ yards of 27 inch material. Pinned pattern, $1.50; Tissue pattern, 20 cents.

No. 1042 Skirt, shirred at belt, finished with two deep shirred flounces. Very suitable for soft voiles, taffetas, foulards, and washable materials. Cut in sizes 22, 24, 26, 28 and 30 inch, waist measure, and requires 13 yards of 27 inch material. Pinned pattern, $1.50; Tissue pattern, 20 cents.

"COOKERY."
ECONOMICAL AND WHOLESOME.

Coupe de Fruit

When visiting France one is likely to receive, at an evening reception or entertainment, a delicious refreshment known as *Coupe de fruit.* This was enjoyed so much by an American that perhaps others will appreciate having the recipe handed down to them. Although it may now be ordered in almost any first-class restaurant in the larger cities, many of our readers would like to know the formula so that they may serve to their friends this luscious and palatable dainty.

Sherbet glasses or flat round glasses are used, although sometimes champagne glasses are employed. Put into each glass some pieces of fruit cut into small discs; this may be either fresh fruit or preserved—cherries, strawberries, pears and pineapple. Now smother this with water ice and serve. A more highly delectable flavor is given it by the addition of champagne; it is then known as *Coupe de fruit champagne.*

A Cup of Chocolate

Chocolate is made in many different ways, but this is an exceedingly fine method known as the lucrative way—One glass of milk is required for each cup of chocolate. No water is allowed. Mix two full teaspoonfuls of chocolate with one-third of the milk, slowly, until it forms a paste. Heat the rest of the milk. When about to boil add the mixed chocolate, then let the whole boil up once before serving. Sugar to taste. By putting in the chocolate *before* the milk boils, you cook it thoroughly and it does not have that undone taste. Being made all of milk, it is very "filling," and a great comfort when you come in chilled or tired.

Coffee Cream Cake

Coffee cream cake is a delicious variation from the ordinary layer cake. To make it mix three teaspoonfuls of baking powder with three cups of flour. Cream one-half cup of butter with one cup of sugar, beat the yokes of four eggs, add a second cup of sugar, and when light and creamy combine with the butter mixture. Add one cup of strong coffee and then the flour mixture, and last the whites of the egg beaten stiff. Bake in two shallow pans. When done split carefully and put in a filling of coffee cream. For this sweeten one cup of thick cream and flavor it to taste with black coffee. Chill and whip it stiff with a wire spoon; then spread half-inch layer on one of the cakes. Put little slivers of apple jelly over the cream; cover with the other half of the cake and sprinkle powdered sugar over the top. Cut in long, narrow slices. Lemon filling may be substituted for the other layer if preferred.

Cake Fritters

Cut stale cake in slices one inch thick; dip each piece in cream; fry in a little butter in a frying pan. Lift them to a platter and spread over the slices a little preserve, and sprinkle over chopped almonds and powdered sugar.

Cheese Custard

Grate three ounces of American cheese; beat three level tablespoonfuls of butter to a cream; mix cheese and butter together; then add the beaten eggs and one tablespoonful of milk; heat thoroughly. Pour into a buttered dish and bake in a quick oven; serve immediately.

Tomato Omelet

So many women complain that they can never make a good tomato omelet. Let them try this recipe:

Fry three slices of bacon crisp, remove it and add to the fat one sliced onion and cook a light brown; beat three eggs a little, season with cayenne pepper; add three tablespoonfuls of thick stewed tomato, the fried onion and the crisp bacon, finely crumbled; turn into a greased agate or smooth iron frying pan; as the mixture thickens, take up with a fork, then let it color slightly; roll and serve on a hot platter.

Peppermint Cordial

This cordial will keep for any length of time. Take one gallon of water, four and a half pounds of loaf sugar, two drams of the best oil of peppermint, one pint of gin. Boil the water and sugar together for twenty minutes, let stand till nearly cold, then add oil of peppermint and gin. Mix all together. When quite cold pour into bottles and cork tightly. A smaller amount may be made by using only half the quantities.

Compote of Apples

Boil together for ten minutes two cupfuls of sugar and two cupfuls of water and one inch stick of cinnamon; skim as soon as boiling. Peel, core and halve four or five apples, cook them in boiling syrup until tender, turning them often, but do not break the halves; when they are tender lift them from the syrup and put them in the top of the oven for ten minutes. Cut slices of bread into rounds, dip them in the syrup and put them on a platter; put each half of an apple on a round of bread. Boil the remaining syrup until ropy and pour it over the apples. Put a small piece of jelly on each apple when cold; garnish with whipped cream.

Stuffed Eggs with Sardines

Boil six eggs twenty minutes; when cool take off the shell, carefully cut the eggs in halves lengthwise and remove the yokes. Rub six sardines to a smooth paste; rub the egg yolks smooth and mix well with the sardine paste; add a little lemon juice, salt and pepper. Fill each half with the mixture and put the halves together; serve on lettuce leaves.

To stuff eggs with anchovies rub the anchovies smooth with the yolks of the eggs or use anchovy paste; season. These mixtures may also be used for sandwiches.

* * *

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(These models are not cut in Tissue patterns.)

1025-26. Gown of grey checked louisine. Bloused bodice cut low showing collar, yoke and vest of cream silk lace richly decorated with beads of various soft shades and sizes. Deep lengthwise folds are trimmed with large metal buttons. Sleeves fall very full into a deep cuff of beaded silk. The skirt has two rows of shirring at the top and falls very full. A belt of chiffon velour with beaded straps completes the costume.

1027-28. Lavender wash taffeta costume. Bodice has surplice front lace collar falling over shoulder. Sleeve has full cap to the elbow and under-sleeve of a puff and four ruffles of deep lace. Skirt falls in three flounces with panel front. Lengthwise trimming of appliqué insertion. Belt and medallions of satin ribbon.

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No. 135.	Rose Pink,	No. 144.	Light Sapphire,
No. 136.	Chalk White,	No. 145.	Oriental Pink,
No. 137.	Opal,	No. 146.	Light Amber,
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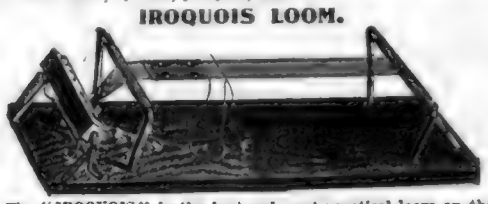

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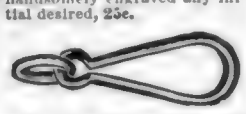

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TALKS TO OUR GIRLS

By Miriam Manning.

Questions of interest to girls will be gladly answered on this page, but inquirers should give name and address, though not for publication.

Communications requiring an immediate answer should be accompanied by a stamped, addressed envelope.

THIS month I am going to give my girls a talk on their dress and general deportment while travelling. There are few of you who do not travel more or less during the summer, and whether this may mean only a few one-day trips to the sea-shore or a continuous stay at some country hotel, or, perhaps, a flitting from place to place, it matters little; my few words of counsel may be just the thing which will save you from some trying situation or unpleasant hour.

Regarding dress—a girl should always be neatly attired. If travelling on a train, a crisp, clean shirtwaist with a bright ribbon stock and lace or linen turn-over should be worn. Or, better still, one of the new linen stocks hand embroidered, or made from machine embroidered banding, which can be purchased in the shops. This, with the shirt-waist, can readily be laundered.

A skirt of some light weight wool material in walking length should be worn, with a soft, crushed leather belt. These belts are decidedly the favorite at present and are shown in black, brown, red and several other shades; this color to correspond with the skirt and neck decoration. An appropriate travelling hat completes the outfit.

A heavy pique or castor glove is really best for travelling, but if you must wear white, have a chamois or washable glove. Never, on any account, wear your soiled white kid theatre or evening gloves. They are the most decided pronouncers of untidiness.

A short time before the train reaches your destination, retire to the dressing-room and "freshen up." Do not wash your face, but, instead smear it over with cucumber cream or a good cold cream. Allow it to remain on the face while arranging the hair and adjusting the toilette. Now wipe the face gently with a soft towel. You will be more than surprised at the amount of dirt and grime which would otherwise have been absorbed by the pores.

It is well to remember after almost any outing—a drive, a bicycle ride, or even a long walk—that the face will be much better cared for by a bath of this description. After a short while the face may be washed with warm water and soap.

If it is necessary for you to remain all night upon the train, it is well to be provided with a robe to be worn in the sleeper. For summer, a long loose robe made on a yoke, with a fancy sailor collar to make it a little dressy, will be found best. This may be of black China or wash silk, the full sleeves being drawn into a band cuff and the latter with the collar, trimmed with black lace. This may be worn over the night gown so that if one is compelled to walk through the car, or, in case of accident, one will not be ashamed of her appearance.

Courtesy and consideration must be practiced in traveling and in no instance is this brought more forcibly to one's attention than in the use of the dressing-room. These are always inadequate, and a girl must not expect that she can monopolize the one on her train to the exclusion of other passengers. If travelling alone or with a lady, and you assume the duties of purchasing tickets, tending baggage, etc., arrange plans beforehand so as to avoid delay or confusion.

Mostly all railroads expect baggage to be at the depot half an hour before train time. If you send your trunk by express see that it leaves the house before you. Boarding the train, take a seat as near the centre of the car as possible as this is conceded to be most safe.

And now a word about flirting. I would hope to say that none of my girls indulge in this very dangerous pastime; but I fear there are some who would say it is only simple amusement. Girls, don't do it. Well-bred girls spurn the first attack and while they may be gazed at by men who would attract their attention, and perhaps speak to them, they are more annoyed at the procedure than pleased. I am sorry that space does not now permit, but next month I may tell about a girl I met on a train who was derided by the passengers for this pernicious custom.

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The Proper Coat to Wear When One Goes Journeying.

Nowadays when so many of us spend our allotment of leisure in the strenuous pastime of motoring, a word or two as to the proper equipment in the way of wraps that will keep one together and keep one's clothes clean, will not come amiss.

A coat such as shown on this page in illustration No. 1050 will be a wise investment for any woman who has use for an enveloping wrap, whether she rides on a train or "bubbles" in an auto to her destination. The woman who "drives"—that is, who rides in a carriage behind horses—can be a thing of beauty, which she is, especially this year; albeit somewhat bizarre with her oblong, crosswise, much-betrimmed hat, all lace and feathers and flowers. But in an automobile she loses all her pretty femininity—at least so far as coquetry of raiment is concerned, for she is enveloped from top to toe in severely simple togs that protect the frills and furbelows of the delicate finery beneath.

Coat No. 1050 was developed in tan Cravenette—a color and fabric that has the virtue of shedding the rain and wearing dust modestly. If preferred, the coat may be made of pongee or silk or mohair, and skeletonized—that is, left unlined except at the shoulders and sleeves—but for hard, enduring service there is nothing equal to genuine Priestley's Cravenette.

The pattern is cut in sizes 32 to 42 bust measure and requires 4¼ yards of 54 inch material, or 11 yards of 24 inch material. It is strictly tailor-made, and finished with stitching and large buttons. Nothing better for a steamer or auto coat could be devised. Pinned Pattern, $2.00. Cut to measure, 50 cents extra. Tissue Pattern, sizes 32 to 42, 25 cents. (Tissue Patterns are not cut to measure.)

No. 1050. Ladies' Military Rain, Traveling or Motor Coat. Double breasted front, half-fitted back. Pinned pattern $2. Cut to measure $2.50. Tissue pattern in sizes 32, 34, 36, 38, 40 and 42 inches Bust, price 25 cents.

No. 1059. Ladies' Traveling Coat of Mohair or Taffeta. Half tight back and belted to form blouse effect in front. Pinned patterns $2. Cut to measure $2.50. Tissue pattern in sizes 32, 34, 36, 38 and 40 inches Bust, price 25 cents.

The very smart coat shown in design No. 1059 is one that will appeal to the woman who makes constant short trips by rail. It lends a neat, trim look to the figure, though sufficiently full to wear over a very dressy frock without crushing. The original was made of navy blue mohair with black stitching. It will look even handsomer made of black or blue taffeta, or in the natural pongee with pipings and stitchings of red. There is a new mohair with very visible "invisible" checks of blue and green, blue and black, etc., which is just the thing for good hard wear, if it is sponged before making up. Mohair shrinks too much to be made up for wear in all weathers without this precautionary sponging.

No. 1059 is cut in sizes 32 to 40 bust measure, and requires 9½ yards of 22, or 6⅛ of 36 inch, or 3¾ yards of 54 inch material for the medium size.

Model No. 824 is a type of coat that will never cease being popular. Its ample lines do not define the figure too sharply, whilst concealing and protecting whatever is worn beneath. The original was developed in Oxford gray Cravenette. Waterproof cheviot or mohair are equally appropriate, the latter being cooler for hot weather wear. The capes may be omitted if desired. The pattern is cut in sizes 32 to 42 bust measure and requires 7¾ yards of 36 inch or 5 yards 54 inch material for the medium size.

Description of Ladies' Tailored Suits on Page 34.

No. 1046-47. Ladies' Walking Suit of Linen in natural color, with "frame" jacket, piped all around with green linen; the collar band is of the green linen, trimmed with linen-color soutache and tiny buttons. The skirt has panel front in one with shaped flounce. A battlement empiecement "frames" the bottom to correspond with the jacket.

No. 1046. Jacket is cut in sizes 32, 34, 36, 38 and 40 bust measure, and requires 3½ yards of 30 inch, or 2 yards of 54 inch material. Pinned Pattern, $1.50. Cut to measure, $2.00. Tissue Pattern, 25 cents.

No. 1047. Skirt is cut in sizes 22½, 24, 25, 26½ and 28 inches waist measure, and requires 10 yards of 30 inch, 5½ yards of 45 inch and 4½ yards of 54 inch material. Pinned Pattern, $1.50. Cut to measure, $2.00. Tissue Pattern, 25 cents.

No. 846-849. Ladies' Blue Linen Walking Suit with military jacket. Novel arrangement of sleeve, forming epaulette on shoulder, collar, cuffs and facings of contrasting color. Brass buttons and braid ornaments. Nine-gored panel skirt in round length with plaited front and side-gores; trimmed with straps.

No. 846. Ladies' Jacket is cut in sizes 32, 34, 36, 38 and 40 bust measure, and requires 3½ yards of 45 inch, or 5¼ of 27 inch, or 2½ yards of 54 inch material. Pinned Patterns, $1.50. Cut to measure, $2.00. Tissue Pattern 25 cents.

No. 849. Ladies' Walking Skirt is cut in sizes 22½, 24, 25, 26½ and 28 inches waist measure, and requires 11 yards of 27 inch, or 6 yards of 45 inch, or 5½ yards of 54 inch material. Pinned Pattern, $1.50. Cut to measure, $2. Tissue Pattern, 25 cents.

No. 824. Ladies' Traveling or Rain Coat of Cravenette or Mohair. Pinned pattern $2. Cut to measure $2.50. Tissue pattern sizes 32, 34, 36, 38, 40 and 42 inches Bust Measure, price 25 cents.

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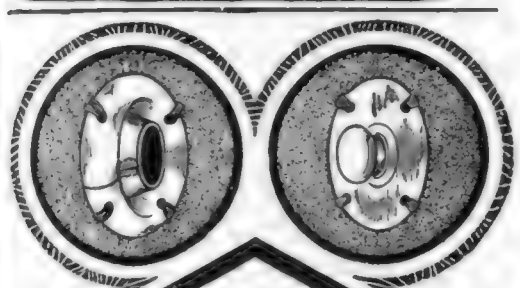

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Mrs. Gervaise Graham

1299 Michigan Avenue, CHICAGO

CORRESPONDENCE.

Mrs. J. C. H., Denver, Colo.—If you will send us a stamped, addressed envelope we will forward you the information you desire. We can not give addresses of firms in this column.

* * *

Leonore.—I think nothing would be prettier for your young daughter's party dress than peau de cygne, as long as you do not consider the material too expensive. Have a lace yoke, and make the waist from pattern No. A660, using full ruffles of repousse lace for the sleeves. The skirt I should make from pattern No. 732, which has a dainty hip yoke; below this are rows of shirring to correspond with the waist. Both of these patterns are illustrated in PICTORIAL REVIEW for May and are furnished in tissue paper. The waist is 15 cents and the skirt 20 cents. If you do not care to keep the frock entirely white you might have the girdle of pale blue velvet and hair ribbons to match.

* * *

Miss K. C.—So many young ladies, teachers and others, who have spare hours and vacations for which they receive no pay, have written me for advice as to the best method of earning money during this time; as their expenses will not permit them to have any idle days. I would say that we have a number of just such young ladies working for PICTORIAL REVIEW all over the country. If you will write to the Circulation Department, PICTORIAL REVIEW Co., 853 Broadway, New York, you will receive full information regarding the work. If you can only give a little time, you might avail yourself of our premium offers for subscriptions. If you can obtain only two subscriptions we will present you with a beautiful white linon shirt waist. For six we are offering a cheviot pedestrian skirt, and for ten subscriptions a more dressy skirt brilliantine in a selection of several shades (See premium advertisement on another page). In this way you may procure your summer outfit, thus saving a great amount of money. If you prefer to earn money instead of premiums, write us as directed.

* * *

Stella.—The directions for which you inquire regarding a means of improving the complexion will be found on page 37, "The Apple of Paris" column.

* * *

M. G.—As you say, it is rather awkward to announce an engagement at an entertainment, but I should advise you to wait until all are seated for supper. The father may rise and say that there is a health to be drunk which may possibly be a surprise to some of those present; and even though the party may be composed entirely of total abstainers, drink the health in lemonade or some substitute. If the girl's father is dead and her mother does not care to make the announcement, the nearest male relative may be given the honor.

* * *

Mrs. B. A. C.—Your navy blue dotted challie will develop very prettily from patterns Nos. 1021 waist, and 1022 skirt, and I think you will be able to make it nicely yourself. This pattern is issued in tissue paper (waist 20 cents, skirt 20 cents), but if you decide to make the gown without assistance and fear you will not have enough guidance with this sort of pattern, the design may be obtained cut in heavy paper and pinned, with all laces and trimmings marked. This should be kept for a model to refer to from time to time when in doubt. A flat pattern accompanies this, from which to cut the material. Patterns of this sort cost $1.50 each, for waist or skirt, or $2.50 for complete costume. When one is not very familiar with dressmaking they more than repay the cost in the assistance they render.

* * *

Marguerite.—I Can only offer you the same suggestions which I have given to Miss K. C. in this column.

* * *

C. D. S.—If you intend to wear white slippers it will be imperative to wear white stockings.

* * *

C. B. L.—I would certainly advise you to make up your checked taffeta silk now. It will make a most serviceable as well as stylish frock for this summer. Of course I will be only too happy to advise you or any of our readers who are perplexed about their dressmaking. Frequently a few words of advice are all that is necessary to set one on the right track. Write me when you make your checked silk either for a selection of a pattern or questions regarding the making.

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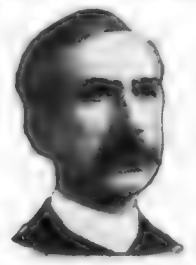

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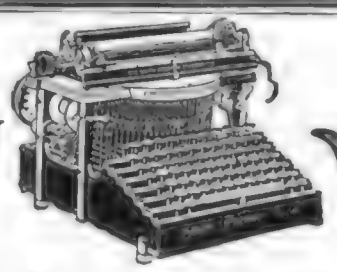

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FASHION is a constant surprise! Hardly have we become accustomed to regard the elbow puff as the correct thing in sleeves than we get word that the Paris fashion-makers are reversing the "leg-o-mutton" sleeve, placing the baggy fullness at the top and tapering to such narrow width from elbow to wrist that it needs to be of material cut on the bias and have buttons and buttonholes so that it can be opened from the elbow down in order to permit the entrance of the hand in putting on and taking off.

These sleeves are put into the drooping shoulders in such manner that their fullness accentuates the long shoulder line. For narrow-shouldered women, a bit of fine haircloth is cut crescent-shape, neatly bound, and introduced in the shoulder edge of the armhole seam to give added width to the figure.

It is a great mistake to imagine that the drop shoulder cut adds with to, or shortens the length of the figure. It does this only when the bodice or waist is made with a yoke. If the cut of the garment is such that the shoulders are in one with the fronts and backs as in shirt waist No. 1054, in bodice No. 668, in Eton 675 and coats No. 813 and No. 135, the cut of the shoulders will serve to add length instead of width to the figure as in these patterns the line is not broken across the shoulders as is the case where the yoke device is employed.

There are many professional as well as amateur dressmakers who imagine that the long yoke effect on shoulders is more easily achieved when a yoke is employed. This may be true where the sleeve is sewn to the lining only, and the shoulder of the yoke is allowed to hang unfastened to the sleeve forming a sort of cape. This is a make-shift at best and deceives no one. Nor is it feasible for the sheer, diaphonous, fabrics of summer, since their transparency makes awkward revelations of such methods.

The only proper way to make a waist or coat that is cut with the long shoulder, is to secure a good pattern and cut a model of it in cheap muslin or crinoline, baste up the seams according to the printed instructions and try it on, fitting the shoulders and armholes carefully and then copy whatever alterations are needed in the pattern before cutting out the material.

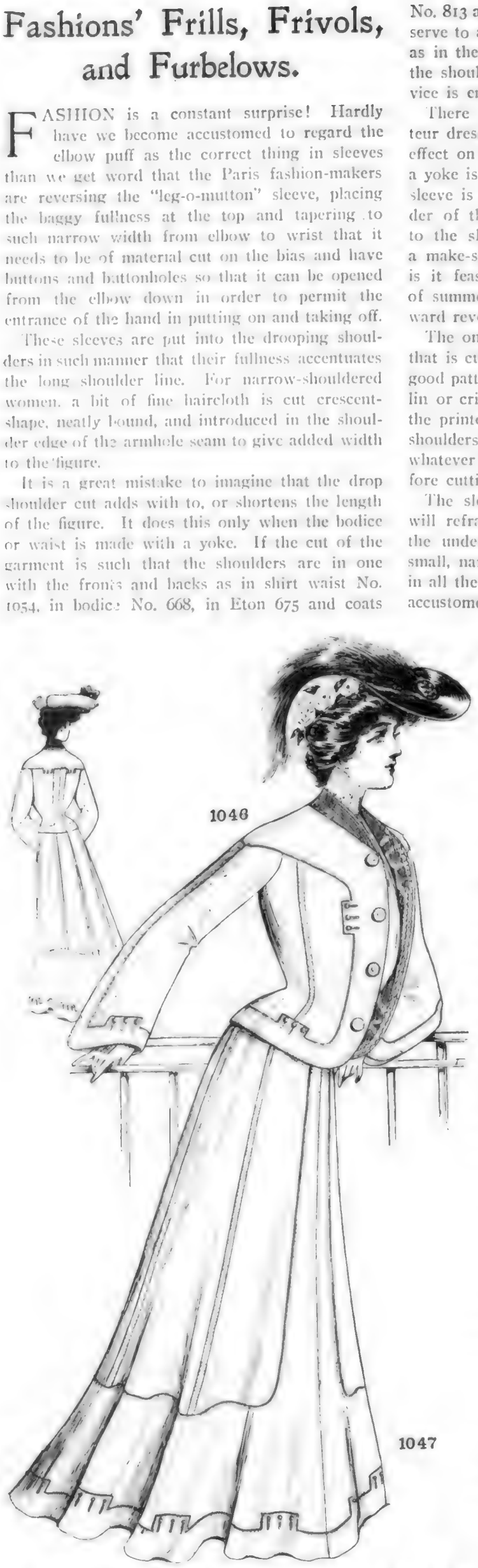
The sleeve problem will resolve itself if you will refrain from cutting away from the top of the under side until after the trying on. The small, narrow, slit, which constitutes the armhole in all the new waists, may look very queer to unaccustomed eyes; but it fits and feels all right—best of all, it *looks* all right when on.

Really the most striking feature of the new frocks is the deep corselet girdle. It gives such a smart look to the figure that a few words of advice concerning the making of these clever little affairs may not come amiss.

Every woman will find these girdles most effective and becoming, even the over-plump figure will be improved if the girdle chosen be trimmed with up and down lines of strapping to form pointed effects at front and back.

The simplest way to make a deep girdle of ribbon is to cut five pieces of featherbone or silk covered whalebone the required depth, three pieces five inches deep for centre back and front and two pieces about four inches deep for the sides. Pin one of the shorter pieces with its centre at the waist line at the sides, one of the long pieces at the back and two at the front. Then take four and a half yards of inch wide satin ribbon. Start at the top in front and tack firmly to the bone, then stretch smoothly to the side, tack firmly, and carry to the back. Place six rows in this manner, always drawing in and tacking a tiny plait at each bone to shape the girdle and permitting the upper edge of each row of ribbon to overlap the under edge of the row above it. Fasten with hooks and eyes. If desired to appear as if closed at the side, do not cut off the ends closely at the right, but allow four inches for overlaps, tack the ends together and trim with a rosette and long ends.

For a more solid girdle, buy a good pattern. The fitted foundation thus secured will enable you to make the girdle in one with the bodice, if so desired. Dresses are now so full and loose in effect that the deep girdle is really essential in order that the lines of the figure may not be lost.



No. 1046-47. Ladies' Tailored Costume. Pinned pattern of Jacket or Skirt each $1.50. Entire costume $2.50. Cut to measure, each 50 cents extra. Tissue patterns, Jacket 25 cents—Skirt 20 cents. (For description see page 32.)

Nos. 846-49. Ladies' Tailored Costume. Pinned pattern of Jacket $1.50. Skirt $1.50. Entire Costume $2.50. Cut to measure each 50 cents extra. Tissue pattern, Jacket 25 cents, Skirt 20 cents. (For description see page 32.)

When the girdle is to be made in one with the bodice it is a good plan to mark the height of the girdle on the waistlining before cutting and draping the outer material. Tack the outer material at this line to give a blouse effect and cut away all the outer material below the line thus marked. This will take away all bulk from beneath the girdle and make a much slimmer waist.

The revival of the old time basque is rumored, fitted below the waist-line or with attached skirt pieces. The fitted girdles are certainly showing a tendency to push down the length of the waist at the sides and back and may be accepted as the forerunners of the basque or tailed waist. It will be hailed with joy by the stout woman, as it gives longer lines to the upper part of the figure and will help to detract from the "waddly" look which the full skirts of the hour give to the woman with ample hips.

Skirts continue long, loose and wide, and their fullness is a matter of great importance. This is true also of sleeves and of bodice. It takes many more yards of material to make a fashionable frock this year than it did a year ago. It must not be imagined by this, however, that clothes need not fit well. On the contrary, the lines, though not emphasized, must be very clearly shown. Indeed, it requires some cleverness to

(*Continued on page 36.*)

THE ART COLLECTION.

(*Continued from page 17*).

"I never thought of that," said Mary.

"I always knew it," said Tommy triumphantly. "It's far better."

"Quite so," said a familiar voice.

As they entered, Mary observed that everybody took a little bottle of mucilage, a brush and papers, which were handed out by an attendant.

"What's that for?" questioned Tommy, uncomfortably. "It looks like lessons," he added suspiciously.

"That's for your catalogue. A big boy like you ought to know such things without being told. You cut out the letters, stick them on the paper, spelling out the names of the objects of Art as you go along."

"I sha'n't like that part," commented Tommy, dolefully.

"You'll get used to it," said Mary. "Don't be disagreeable. The Queen will hear you."

They entered at once a large room, over the door of which Mary read:

"The Goose Collection."

"Begin your catalogues," said the Owl, waving one claw authoritatively. Everybody sat down and began to paste letters.

The room which they entered was filled with the most curious array of objects. At first it reminded you of a collection of china. For the walls were hung at intervals with large plates. There were very few paintings to be seen.

"But there are no names or anything to tell what things are," grumbled Tommy.

"Never mind, I'll help," said Mary. "The Queen says it's far more interesting and instructive to guess what they are for yourself, as you go along."

The first object to arrest their attention was a huge wooden bowl, which stood quite by itself on a pedestal.

"Nothing but an old cracked wooden bowl," sneered Tommy.

"Yes, but it's very valuable," said the Guinea Pig; "especially when you know its history."

"Oh, do tell us," said Mary. "You are up in all these things."

"It's the identical bowl that The Three Wise Men of Gotham went to Sea in," said the Guinea Pig impressively. "You know they were drowned; but the bowl was recovered, and has been restored."

"Oh, I know all about that," said Tommy eagerly, and to everybody's surprise he began his catalogue at once.

"How extremely interesting," said Mary.

Next to the bowl hung a very large platter upon the wall.

"That's the platter Jack Sprat and his wife licked clean, I'll bet," said Tommy.

"Quite so," said the Penguin.

It was the very largest dish Mary had ever seen. Everybody catalogued it.

At intervals Mary saw some very queer people seated about the room. A strange-looking old man dressed wholly in leather attracted her attention. He grinned quite affably, and kept repeating over and over again, "How do you do? How do you do?" in the most tiresome manner.

"Oh, it's turning into a Dime Museum," said Tommy joyfully. "And this is The Old Man All Clothed in Leather."

"Yes, it begins: 'One misty, moisty morning,' you know," said the Owl; this is the painting. It represents the 'Morning,' you will observe."

Sure enough; there it was, framed in a massive gold frame. But all that you could discover at first was one vast expanse of blue paint.

"It certainly is *misty*," said Mary. She did not fancy it very much. But the Queen was gazing at it most intently through her lorgnette, while the King surveyed it at a distance through a large field glass. "Marvelous, marvelous," she overheard him whisper.

Very near to the man clothed in leather stood a most forlorn object; a very old man. His expression was most melancholy. He seemed to see no one, but stared straight in front of him. Mary saw he was blind.

"He looks very wise," she commented doubtfully, thinking she should say something.

"My, but you're sharp," replied the Guinea Pig. "She guessed it the first time," he announced joyfully. "It's the one who jumped into the Bramble Bush, and scratched out both his eyes."

"Yes, but he scratched them in again, didn't he?" inquired Tommy.

"He hasn't yet," said the Guinea Pig. "It takes so long to perfect a collection like this, you know."

There were so many curiosities to discover. Mary was kept quite busy arranging her catalogue, which she really had managed very well indeed. Not so Cousin Tommy, however; he had given up all attempts at arranging his own, long ago. But he managed to keep close to the Queen all the time, and had been generously supplied with tarts, of which she seemed to have an inexhaustible supply. So that between managing his mucilage bottle and eating tarts at the same time, poor Tommy's face and clothing were in a sad way.

"We shall only have time to view 'The Goose Collection' to-day, I fear," announced the Queen. "See, they are about to close the Museum." A very queer little man approached, ringing a large bell. "All out! All out!" he called. And everybody left immediately. They all piled into the automobile again. Just as they were getting under way a very queer-looking man passed them, running at a terrific rate of speed.

"My, he's terrified," said Mary.

"Perhaps he's being chased by robbers or bandits," suggested Tommy

"Indeed he is," said the Queen. "And it's so foolish of him, too, because he really has nothing to be afraid of. He's the one, you know, from The Goose Collection:

"'There was a man, and he had nought
And robbers came to rob him;
He crept up to the chimney pot,
And then they thought they had him.

"'But he got down on t'other side
And then they could not find him.
He ran fourteen miles in fifteen days,
And never looked behind him.'"

"And he's running yet. How stupid," said Mary.

"Quite so," said a voice.

"Did we catalogue him?" said the Guinea Pig.

"I don't think so," said Mary. "I really cannot seem to remember."

She turned the sticky leaves of her catalogue over as best she could, for the automobile was beginning to go very fast indeed. Instead of the familiar Goose Collection, which she remembered to have entered in her catalogue, she was surprised to read instead:

"No. 2347—Venetian Sunset, Marquasset."

And in the distance she heard a voice; Cousin Tommy's:

"Hurry up; hurry up, sleepy head. There are tarts for tea, and you'll be too late. Besides, Cousin Jack is going to take us all out in his new automobile afterwards."

Mary Elizabeth tossed aside her catalogue, and ran to the house as fast as she could run.

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The daughter of the Russian Ambassador, the Countess Cassini, is an indefatigable shopper and is well known in all the stores in Washington. She delights in matching silks, selecting trimmings and looking for bargains—a feminine pastime most fashionable women leave to their dressmakers. The Countess is usually accompanied on her shopping expeditions by a voluble French maid, who renders her young mistress more or less conspicuous. She is never quite able to keep pace with the Countess, who flits from counter to counter, chatting enthusiastically about prices and fashions. The maid is always rushing about demanding of the clerks, "Where is ze Countess? Have you seen ze Countess—ze Countess Cassini?"

Then the clerks explain that the Countess has just left the counter, the floorwalker joins in the pursuit, and there is something of a commotion in the crowded department store, which is altogether pleasing to the general public.

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FASHION'S FRILLS, FRIVOLS, AND FURBELOWS.

(*Continued from page 34.*)

make a short, stout woman look pretty and graceful in a bouffant bodice and gathered skirt, and yet it can be done, and that so skilfully that the *tout ensemble* presents an idea of slenderness. One can fall into no greater error than to imagine that an eel-skin fit will improve the appearance of a fleshy woman.

The season presents two distinct kinds of skirts, both of which are fashionable. The "1830" skirt with its plain gathers or with row upon row of shirring at the waist line, or cut in crosswise sections that give increased amplitude at the knees and lower edge. This type of skirt does not look well unless cut very long all around. When made in panels which cut its breadth into lines narrow at the hips, it is becoming to all figures, except, perhaps, the too attenuated. Indeed the term full as applied to the so-called "1830" skirt relates to the bottom only, as the fulness at the hips is kept closely in place by shirrings, narrow tucks, and folds, which fall closely all around and distinctly outline the form. The most practical skirt for all around wear is the short skirt fitting very smoothly around the hips and with a modified flare at the foot. Such skirts are particularly suited for linens, mohairs, and vestings. They must, however, be cut decidedly round and not longer in one place than another. Fashion has given such marked approval to this type of skirt that many are having them made up in taffetas and foulards with fancy etons and boleros for church and dressy street wear.

No. 1058. Ladies' Bathing Suit Sizes 32, 34, 36 and 38 inches Bust Measure. Pinned pattern $1.50. Cut to measure $2. Tissue pattern 25 cents.

Etons and boleros are a marked feature of the plainer practical models, and one for which most women are grateful. The big sleeve is the central point, so to speak, of the eton coat, these with their full under-sleeves of ruffled lace give a "dressed up" air to the simplest frock.

No. 1057. Ladies' Bathing Suit. Sizes 34, 36, 38 and 40 inches Bust Measure. Pinned pattern $1.50. Cut to measure $2. Tissue pattern 25 cents.

Under-sleeves play a more important part than ever. Now they are ruffled and gathered into puffs in a way that is sweetly dainty and feminine. The sleeve proper is also very often a series of ruffles from the elbow down; this is done to produce the undersleeve effect, and is full of dainty suggestion.

Many dresses have nun's folds; these, when properly cut and placed, very closely resemble tucks. Many dressmakers cut them on the bias, as they use up less material than when cut to match the shape of skirt and to match the thread of the material.

Skirt Pattern No. 671 has these shaped nun's folds, which are also known as flat ruffles. Bias folds are very pretty and much used; but bias folds are not nun's folds, nor do they give the same effect.

The nun's fold is in reality a shaped band cut to fit the skirt and with the up-and-down and crosswise threads running exactly the same way as those of the skirt, otherwise they will be apt to set askew and will bear very little or no resemblance whatever, to tucks which they are meant to represent. The majority of the smartest imported gowns have full skirts—full clear to the girdle, and without the sign of a gore; the volume being plaited or shirred to the belt. With such a skirt, cut so long that from two to four inches lie upon the floor in front, it will take much practice and skill to walk gracefully, if, indeed, a woman so hampered can be expected to walk at all.

The close relations that exist between the fashions in dress and millinery make it very essential that the costume a woman wears should govern her choice of headgear. The newest Sailor Hats show an exaggerated width from side to side and the brims are narrowed at centre front and back. At a first glance one gets the impression that the hat is not on right, and that the front and back are turned sidewise. The summer girl's nose may get a bit sunburned, but her ears are safely sheltered under the extending sides of the brim. Such a hat can only look well with the long shoulder costume, which it so obviously conforms to.

Fashion is also giving approval to smaller hats, and many of the most desirable shapes are built of inexpensive materials that produce a very smart effect. The straw braids are so ornamental in themselves that little trimming is required for them. The quality is such that it trims itself. The most approved shapes for these practical hats are the tricorne, the turban, and the oblong sailor. Of course, many quaint and original shapes are generally small, well fitted and modifications of these are shown. These full of distinction. There is nothing tawdry about the street hat this season. It is refined and aristocratic, even though it be of moderate cost. A very charming new sailor had the elongated side effect. The hat itself was of hand sewn red milan braid with long flat loops of red velvet ribbon in five shades of red, and two full clusters of cherries with foliage at the top of the crown in back.

LADIES' AND MISSES' BATHING SUITS.

No. 1056. Girl's Bathing Suit of Red Viyella or Flannel Serge, with sailor collar, girdle and sleevebands of cream white, laced with blue silk tape. Cut in sizes 10, 12 and 14 years. Requires 3½ yards of 45 inch goods for 12 year size.

No. 1057. Ladies' Bathing Suit of White Mohair, trimmed with red silk braid and large French knots. The waist is tucked to yoke depth, and skirt fitted to belt with tucks. Pattern is cut in sizes 34, 36, 38 and 40 bust measure. Requires 4½ yards of 45 inch goods.

No. 1058. Ladies' Bathing Suit of Black Mohair, with collar of ivory white bordered with polka dotted white mohair. Cut in sizes 32, 34, 36 and 38 bust measure. Requires 4½ yards of 45 inch material.

No. 1056. Girls' Bathing Suit Sizes 10, 12 and 14 years. Pinned pattern, $1.50. Cut to measure $2.00. Tissue pattern 25 cents.

THE APPLE OF PARIS

Readers of PICTORIAL REVIEW inquiring for names of shops where toilet articles may be purchased should enclose stamped envelope for reply and state page and date.

A REMARKABLY fine preparation for softening and whitening the hands may easily be made at home. The ingredients are as follows: Two tablespoonfuls of lemon juice, one of glycerine, and one of colorless almond oil, with a few drops of some triple extract of perfume; preferably violet. Make an emulsion of the lemon juice and glycerine, gradually adding the oil, and lastly, the triple extract.

An excellent and easy recipe to follow, if one would have a bright clear complexion, is one which is being greatly advocated by the physicians of to-day. Drink no water at meals, but three pints daily, between breakfast and bedtime. This is simple enough; and one instance is recalled of a lady who is now sixty-five years old and who is never judged for more than fifty; her complexion is clear, her eyes bright and her health generally good. She began this at the suggestion of her family physician and has continued it through many years. "At first," she says, "it seemed strange because I was accustomed to drinking almost no water at all. I began by making a point to go and take a drink every time I thought of it. I soon realized its beneficial effects. Now it is second nature, I could not live without it."

A simple and very agreeable tooth-powder is made by mixing equal parts of chipped castile soap and orris root powder. If desired an equal quantity of precipitated chalk may be added. This makes a very fragrant and cleansing tooth powder.

There is nothing better than sage tea to prevent the hair from falling out. This should be well rubbed into the roots three or four times a week. Bran water is also good for the scalp where there is dandruff. After rubbing it in, the hair must be well washed or it will stick together. A frequent cause of the hair falling out is a deficient state of the circulation. Rubbing the scalp for a short time every night with the fingers will stimulate circulation.

If a few wrinkles become apparent do not worry about them; this will only add a few more. Instead, rub the wrinkles in the opposite direction to their line of conformation, using cocoa butter as a lubricant. This should be well rubbed in, massaging the face by rubbing gently in the direction specified.

Many formulas are given for preserving and improving the complexion, but this simple one may be tried by all as it is the simplest possible method. Complexion specialists differ as to the use of hot or cold water upon the face, but the following is offered as the most reliable and satisfactory method of cleaning the face with a view to improving and preserving the color and the texture of the skin.

Each night wash the face and neck with very hot water and pure soap, making a generous lather and rubbing it thoroughly into the skin, first with the hands and then with a flannel wash cloth. When the lather is removed rinse the face in water that has the chill taken off; then dry by rubbing gently with a soft towel. This is an excellent method of cleansing the skin and at the same time of preventing premature wrinkles and removing incipient ones. If the face has a tendency to roughness a little fine almond oil may be applied, but it should be well rubbed in. In the morning wash in tepid or cold water in the customary manner.

For enlarged pores a solution of alcohol is most advisable. Very few are aware of the fact that alcohol is one of the best cosmetic remedies. It dissolves and removes fatty secretions and gives a decided tone and glossiness to the skin. It should, however, be diluted with water in order to deprive it of its irritating qualities.

If warts are rubbed with a moistened piece of muriate of ammonia, they will shortly disappear.

To cure ingrowing toe-nails, begin by applying to the tender part a small quantity of perchloride of iron. This may be obtained in any drug store either in fluid or powder form. Almost immediately there will be a moderate sensation of pain, constriction or burning. In a few minutes the tender surface is felt to be dried up, tanned or mummified, and it ceases to be painful. The patient, who before could not put his foot to the floor, now finds that he can walk upon it without pain. Permit the hardened flesh to remain for two or three weeks and it can easily be removed by soaking the foot in warm water. A new and healthy structure is found firm and solid below. After this do not cut the nail around the corners or sides, but, instead, clip it in the centre lengthwise, and curve the nail down to the base of the clip, in this way the nail will grow only forward and decided relief will be felt. Have two pairs of shoes to wear alternately and have these shoes of reasonably good size and shape and all further trouble will be avoided.

FITS Permanently Cured. No fits or nervousness after first day's use of Dr. Kline's Great Nerve Restorer. Send for **FREE $2.00** trial bottle and treatise. DR. R. H. KLINE, Ltd., 931 Arch St., Philadelphia, Pa.

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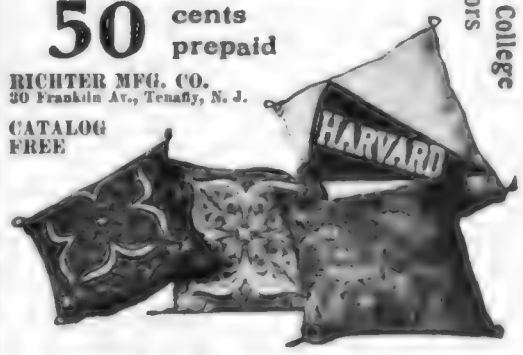

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TWO PRETTY FROCKS FOR EVENING WEAR.

Pinned paper patterns of above designs—waists, $1.50; skirts, $1.50; entire dress, $2.50.

Cut to measure, 50 cents extra.

Tissue paper patterns of Nos. 1031 and 1032 each, 20 cents. Tissue patterns are not cut to measure.

No. 1029-30. Gown of nile green messaline silk with lace of same shade. Bodice cut low. Broad bands of silk shirred at either side on cords form trimming for waist and skirt. Front of blouse tucked. Skirt gathered at waist. Wide crush belt. This model is not cut in tissue patterns.

No. 1031-32. White Louisine pongee decollete gown, full blouse, headed by band having four rows of shirring and a frill at either edge. Puff to elbow held in place by similar band. Shoulder exposed. Blouse No. 1031 is cut in sizes 32, 34, 36, 38 and 40, bust measure, and requires 3½ yards 27 inch material with 2 yards lace.

Skirt falls in gathers from beneath high girdle and has slight train. A ruffle headed by four rows of shirring and a fall of heavy lace topped by shirring of pongee arranged in points finishes skirt. Skirt No. 1032 is cut in sizes 22½, 24, 25, 26, and 28 inches, waist measure, and requires 13 yards of 27 inch material, with 6 yards of lace.

IN MOTHERLAND

MOTHER AND SONS.

By **Celeste Bennett Dobbins.**

WHEN "mother's baby" has his curls cut and he puts on his first pair of knee breeches, he is the most important young man in the world, in his own estimation, at least.

As the little chap struts up and down the room, hands in his pockets, and with a swagger that he admires in big boys, the father is proud and calls him his "little man." Tells him that "he must be brave and not cry when he hurts himself, because only girls and babies are silly enough to cry, and he is a man now." All this sinks deeper into that small brain and heart than most people would believe.

When the mother sees how eagerly her baby turns to the father for praise and how happy he is to be a "really, truly boy," her heart rebels, as she puts away the dainty little dresses, the lace-trimmed coats and the tiny white shoes, to make room for the sort of clothing boys must have when they have outgrown their babyhood. In her heart the mother wishes her boy had been a girl, and in fact a great many mothers keep their poor little chaps in dresses until they are ashamed to go outside of the house, for fear of ridicule from the other boys; and he hails with delight the arrival of the sister who can take his place and give him a chance to be like other boys.

This delight does not last long, however, for with his poor, precious nose out of joint in the nursery, and by mother's side, he feels neglected and would not mind some of the old time petting. But baby sister needs so much attention that he is constantly told now to "Run away, Tommy, like a nice boy; don't bother mother, she's busy." And Tommy goes away from the room, where he was king only a short time ago, with the cruel pain in his bosom older people call heartache; or, perhaps his is not the disposition that is willing to accept the inevitable, and he stoutly refuses to be evicted, and enters a decided protest, probably a noisy one. This is the mother's chance to win her boy's devoted affection or to embitter his young life; for he knows that he is not wrong in wanting her, nor in feeling that he has a right to the room that was his exclusively for several years.

If the mother lets her feeling of vexation, that he has awakened the baby, have full sway and in anger punishes the little fellow for the commotion he raised, he will never forget the injustice nor can she ever expect him to be as obedient as he would have been had he felt himself in the wrong. Had he been allowed to tiptoe into the nursery and whisper his request to his mother, he would have gone away satisfied, but to be turned away, never!

If, when he has shown this rebellion, mother goes to him, and, taking him in her arms, she tells him how sorry she is that he has wakened little sister, and that she wants him to try to help her take care of baby by being quiet until she awakens; that he is such a dear, big boy now he can go out and have a good time and then come in and tell her all about it when he is tired of play, this

mother has won a place in her boy's heart that nothing can change; for he is assured that the new baby has not taken her love from him.

Then comes the age when the schoolboy spends most of his leisure time out of doors. Naturally he is boisterous and full of animal spirits, for he has enough of quiet during school hours, and boys' plays are of the sort that fill the very air with shouts. With their lungs full of oxygen, it is not easy to repress the spirits of the average boy, the instant he enters the portals of home. This is the time when it is fortunate for the mother, if, possessing good health, she is not one of the nervous sort who jumps at the banging of the door and is utterly unable to endure the hearty, boisterous laugh of a growing boy. Boys should be taught to be gentle and thoughtful for the other members of the family, but they cannot be constantly repressed without making them sullen, and giving them a distaste for home that will prove their ruin.

Sons are generally loyal and devoted to the mother who makes home happy, but many a young man has been ruined because, when a boy, there seemed to be no place where he fitted in, during the awkward age when even the most perfect boy is apt to be restless if unoccupied, and obliged to stay in the house.

It hurts, then angers, a boy to be constantly pushed in the background. After a time he gets ugly and hardened, then comes his downfall; for, if he is not happy at home, he will go elsewhere in search of it, and there are plenty waiting to ensnare such boys.

Your son is just as lovable, just as good, and his society just as enjoyable as your daughter's, if you only encourage him from childhood to look upon you as his friend and confidant. Make home attractive to him and do not think "any room in the house is good enough for a boy," while your daughter has the best room in the house, and takes delight in its dainty furnishings.

Mothers, as well as sisters, have an idea that boys do not care for such things if they are only comfortable; but they do, most decidedly, and they are ashamed to take their comrades up to a room with a faded carpet and a lot of mismatched furniture no one else would have. Make their rooms attractive, and if they want their friends to visit them in their own sanctum let them have that privilege.

Every boy has an idea from the earliest childhood what he means to be or do when he is a man. Study your boy's taste in such matters as suggest business discernment. It will show even in boys who are too young to know what business is. For instance, I knew one little fellow of seven years who could draw an engine or locomotive with almost mathematical percision. He would sit for hours on the bank close by a new road that was under construction, and study the parts of the old dirt engine. The good natured engineer answered the laddie's questions while the men were unloading, and but for the advice of a friend, the boy's natural talent for mechanical engineering would have been ignored by his parents, who had paid little attention to the boy's bent, because they had other plans for their son's future. As it is, this lad, permitted to follow his inclination, became a credit to the profession and can not only design, but can build an engine complete with his own hands.

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"VIYELLA" in the heavy weight is specially adapted for Golf and Street Costumes.

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LADIES—Save your furs from the moths by using our PERFUMED MOTH PREVENTATIVE. It imparts a delicate odor to your garments and does away with the strong scent of the moth balls

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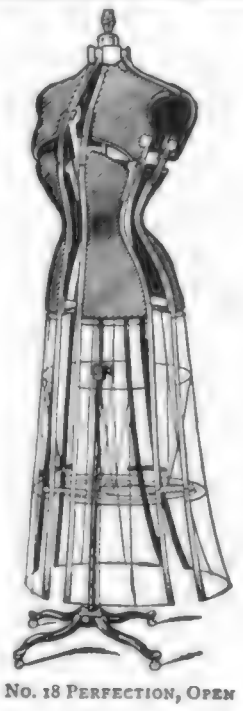

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The Home Dressmaker

Conducted by MLLE. PRATIQUE.

A YOUNG girl never looks better than when wearing garments suited to her years, and no greater mistake can be made than to dress a school girl or miss in the folderols that belong more properly to the young lady in society. The obduracy of Father Time's refusal to turn back or to restore the vanishing charms of girlhood should make every mother prize these beautiful years in the life of her daughters, and seek to keep them children as long as she possibly can.

The long shoulder sailor suit presented to our readers this month, as a coupon pattern, is, without exception, the prettiest model of this type yet shown. It is not only extremely girlish but it bears the imprint and insignia of the very latest fashion, having the long shoulder and the deep cuff that stamp it as unmistakably up-to-date.

The Blouse, as here pictured, is cut without any opening in front or back, and is meant to slip on over the head. It may be finished, however, to open in front and be closed with buttons and buttonholes. In order to do this it will be necessary to cut the front edges of blouse and yoke on the selvage of the material and allow 1½ inch for hems.

The preferred material for a sailor suit of this type is a fine worsted serge in either red, blue, or cream white. It may be made of flannel; but unless a very superior quality is used (such as the beautiful soft unshrinkable viyella) the suit is apt to shrink and lose shape with the first accidental wetting. For summer wear, it will look extremely well developed in either mohair or linen; but again we repeat the caution that linens and mohairs must be very carefully sponged and shrunken before cutting. Most of the large department stores will sponge mohairs and other woolens without charge when same have been purchased of them. Those who live away from the large cities sometimes secure the services of the village tailor to attend to the sponging and pressing of new fabrics. When it is necessary or preferable to do the sponging and shrinking at home, the best plan is to wring out one or two large cotton sheets in warm water, spread them on a flat surface and smoothly lay the cloth to be dampened or sponged between the folds of the sheets and roll up sufficiently tight to have the dampness thoroughly penetrate the cloth; then iron on the wrong side or under sheets of tissue paper while still damp. Linens are most easily and effectively shrunken by dipping them into hot water and hanging in a shady place until nearly dry, then ironing on the wrong side.

The pattern for this sailor suit consists of 14 pieces: Front of Blouse, which is cut in one with back yoke (marked X), Back of Blouse (marked XX), Yoke portion (marked XXX), Sleeve, Sleeve Band marked >o), Cuff, Collar, Sailor Collar, Shield, Front-Gore of Skirt, Two Side-Gores, Back and Belt.

To Cut: Place edge of blouse

MISSES' SAILOR SUIT
COUPON PATTERN
Sizes 14, 16, 18 years.
Price 25 cents.

front, of blouse back, of yoke, of skirt front, and all other edges bearing triple TTT perforations on a lengthwise fold. Cut remaining parts with line of large "O" perforations on the straight length of goods. Cut sailor collar twice. The seam allowance on this pattern is ⅜ inch, with 1 inch on under-arm seam, and a 2½ inch hem allowance on skirt.

To Make Blouse: Turn in lower edge of yoke and baste on blouse front along the indicating lines of slot perforations, taking care to keep the neck and shoulder edges even. Close up the back seam of yoke lining and of yoke separately, and in such manner that the seams face each other, leaving the blouse perfectly smooth inside and out. Add the back of blouse (marked XX) to the lower edge of yoke lining, bringing corresponding notches together again turning the seam outwardly to keep blouse free of seams within. Now turn in the lower edge of yoke and stitch to position across the back of blouse. Arrange a casing for drawstring at line of small "o" perforations in back of blouse. Close the underarm seams. Take up the tucks in cuffs by creasing along the lines of slot perforations and stitching back ¼ inch. Add band to lower edge of cuff. Gather lower edge of sleeve between the double "TT" to fit cuff. Close up sleeve seam. Add sleeve to blouse with sleeve seam matching notch in front. Finish the free edges of sailor collar and join to blouse with centres even, hemming up the neck edge of yoke to cover the edge of sailor collar. Sew standing collar to shield with centres even.

If preferred, the blouse may have an elastic drawstring inserted in the hem, in which event the casing and drawstring at the line of small "o" perforations may be omitted, and the blouse worn over the skirt band instead of under it.

To Make Skirt: Join seams as notched. Turn under the lower edge at notches for a hem. Arrange a backward turning plait at each seam by creasing along the lines of slot perforations and basting back a plait 1 inch wide at top graduated to 2 inches wide at bottom, press firmly to place, and stitch to a depth of 12 inches finishing the stitching in points as in illustration. Add belt to skirt with centres even, overlapping the plaits to fit the figure. Finish with rows of stitching.

The sailor collar is trimmed with rows of soutache and the sleeves bear either army or navy embroidered emblems. A knotted sailor scarf finishes the neck. The coupon pattern is cut in sizes 14, 16 and 18 years and requires 10 yards of 27 inch material or 6 yards of 45 inch material for the 16 year size.

SPECIAL PATTERN COUPON
FOR JUNE
MISSES' SAILOR SUIT.
(Sizes 14, 16 and 18 years.)
To be accompanied by 25 cents in stamps or coin.

NAME.....

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THE SPANGLED GOWN

(*Continued from page 14*).

She drank her tea that afternoon with a preoccupied air; she was puzzling out what would be the best thing to get for the new evening gown. It must be something smart, something which would move her husband to some degree of enthusiasm, not so much as in the old days, perhaps, but at least to arouse his interest.

He noticed the air of abstraction. "What are you thinking about, Barbara?" he asked carelessly.

"Dick," she blurted out suddenly, "are you tired of the spangled gown?"

The man turned round and regarded her thoughtfully, the eager, questioning eyes, with their depths of patient love, the little quivering mouth with its wistful, beseeching curves, told him that there was more in the question than the mere words would suggest.

"Of course I am not, darling. What in the world made you ask that?"

"Because you did not say a single word about it last night, and though I knew it was dreadfully shabby and old-fashioned, yet having nothing else except the cream lace, which I fancied you did not like, I put it on to please you. You used to rave over it," and Barbara smiled, though the tears lay rather close to her eyes.

Dick's arms were round his wife almost before she had done speaking, for with quick, almost feminine intuition, he had realized the feeling that was at the root of Barbara's query, and pressing tender kisses on her quivering lips, reassured her.

"Forgive me, Babbie darling. What a brute I was; but you know how much I love you, even if I don't talk about your gowns. You must wear the spangled gown again, and I will rave about it if you promise me faithfully not to look so fascinatingly melancholy as you did over the tea-cups just now."

Barbara laughed cheerfully. "That is quite up to the old standard, Dick; but all the same, I am going to have a new gown, because marital enthusiasm must be kept at concert pitch by natural means, not by appeals to feelings, so go away now and leave me to work out a most bewilderingly beautiful creation which will send you into raptures. I am not going to risk being shabby again."

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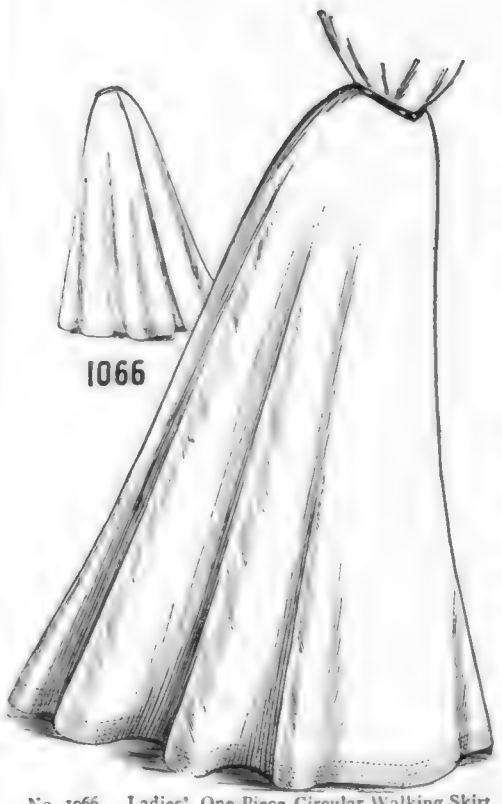
SUMMER FASHIONS IN SKIRTS.

The season brings with it many new ideas in skirts, both in the short and in the trained lengths. For street and general service the round length skirt that just clears the floor is most popular, while for elaborate costumes and dressy wear the long skirt is the only acceptable one.



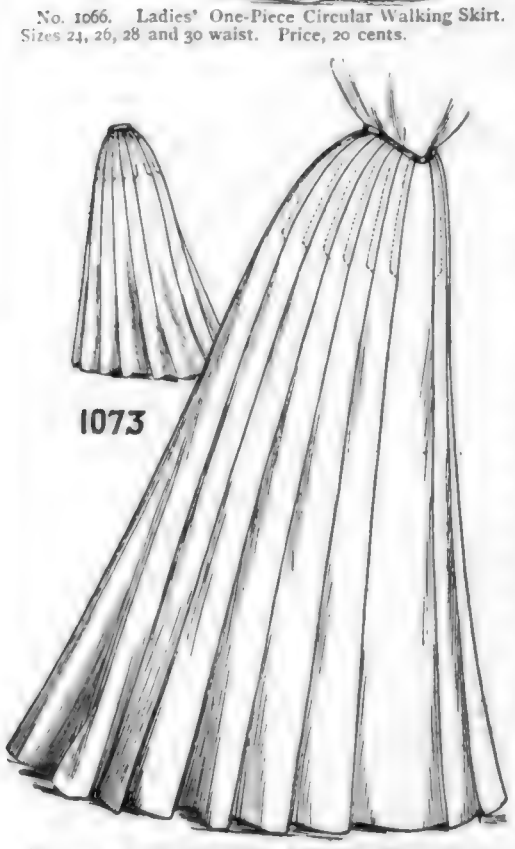
No. 1066. Ladies' One-Piece Circular Walking Skirt. Sizes 24, 26, 28 and 30 waist. Price, 20 cents.

No. 1066. Ladies' One-piece Circular Skirt, in walking length, with inverted plait at back. This is a very suitable model for wide fabrics, such as cheviot, voile and the double width linens. The pattern is cut in sizes 24, 26, 28 and 30, waist measure, and requires 4½ yards of 45 inch or 3¼ yards of 54 inch material.

No. 1073. Ladies' Side-Plaited Skirt, with plaits stitched down to give a hip-yoke effect. This model is in walking length and will look well developed in either voile, taffeta, linen or mercerized suiting. The pattern is cut in sizes 22½, 24, 25, 26 and 28, waist measure and requires 5 yards of 45 inch material.

No. 830. Ladies' Shirred Skirt, with Pointed Panel Yoke. Sizes 22, 24, 26 and 28 waist. Price, 20 cents.

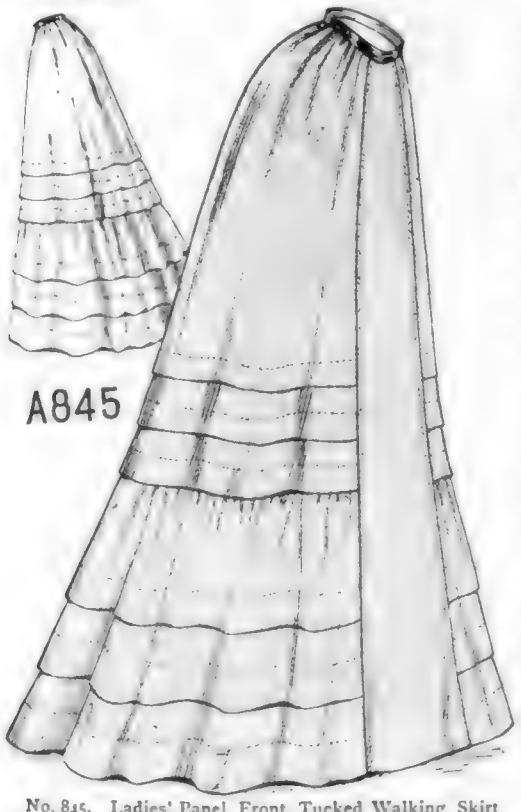
No. 795. Ladies' Sectional Skirt, consisting of three lateral panels, joined with gathers, the centre one of these panels has an inset of a contrasting fabric. This inset may be omitted if desired, and the entire skirt made of the one material. A very pleasing skirt made after this model was of blue linen with an inset of polka dotted all-over lace embroidered with blue mercerized cotton. The joins of the section were covered with three rows of fancy feather stitching in white, alternating with rows of French knots, also in the white. The lower edge of skirt was finished with a plain hem. This skirt model is one of the season's great successes. It is a most effective design for voiles, silks, or linens. The pattern is cut in sizes 22, 24, 26 and 28, waist measure, and requires 8 yards of 22 inch plain material and 2 yards of 20 inch material or lace for inset, together with 8 yards of extra material for the ruching.



No. 1073. Ladies' Side Plaited Walking Skirt, stitched in hip-yoke effect. Sizes 22½, 24, 25, 26 and 28 waist. Price 20 cents.

No. 830. Ladies' Shirred Skirt, with pointed panel yoke. This beautiful dress skirt has every feature that goes to make the highest fashion. The skirt is shirred in clusters at the yoke, while another cluster of shirring gives the sectional effect about half way down. The yoke is fitted with small tucks and closes between double points at the back. The model is a charming one for crepe de chine or voile, or messaline silk. Silk embroidered bands or cross-stich embroidery

(*Continued on page 46.*)



No. 845. Ladies' Panel Front Tucked Walking Skirt with Tucked Flounce. Sizes 22, 24, 26 and 28 waist. Price, 20 cents.

No. 795. Ladies' Sectional Gathered Dress Skirt. Sizes, 22, 24, 26 and 28 waist. Price, 20 cents.

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TWO HANDSOME STREET GOWNS.

Pinned patterns of the above designs—waists, $1.50; skirts, $1.50; complete costume, $2.50.

Cut to measure, each, 50 cents extra.

(No Tissue patterns cut of these models.)

1013-14. Ciel blue butcher's linen with Irish all-over and appliqué lace. Shoulder cut long. Slashed cap sleeve to elbow. Blouse of lace under bolero.

Skirt laid in plaits at waist falls full with slight train. Four deep tucks and crosswise panel of lace. Deep girdle of blue silk.

1015-16. Grey checked louisine trimmed with mist grey taffeta. Bolero jacket has embroidered taffeta vest. Yoke of 1830 style. Cap sleeve with under sleeve showing heavy lace ruffle.

Skirt gathered in tiny tucks at belt, panel front, deep flounce laid in small plaits. Gun-metal buttons.

Coats, Jackets and Etons

For Summer Days and Evenings.

The great success of the loose flowing type of coat is doubtless due to two causes: first, because of the smart appearance, and next because of the comfort they give; especially for wear over a fussy waist.

Coats of the type shown in model A813 and 681, if made of black silk, can be suitably worn with the handsomest toilettes or utilized for practical every-day wear—shopping or traveling, hence many regard them as an indispensable adjunct of the summer wardrobe.

Where the coat is of the same material as the gown, the Etons and Boleros have first choice. These are mostly in loose blouse or kimona effect with great wide sleeves and lingerie ruffles that lend a touch of dressiness to even a simple gown. Naturally there are many who prefer the fitted shapes in coats and who cling to the strict type of tailor-made, with its severe cut that emphasizes the contour of the figure.

A813. Ladies' "Matinee" Coat, with drop shoulder yoke. Sizes 34, 36 and 38 Bust. Pinned pattern $1.50. Cut to measure $2.00. Tissue pattern 25 cents.

No. 1043. Ladies' Tailored Walking Jacket. Sizes 32, 34, 36, 38, 40 and 42 inches Bust. Pinned pattern $1.50. Cut to measure $2.00. Tissue pattern 25 cents.

No. 1043. Ladies' Panelled Drop Shoulder Walking Jacket with flat collar and rever fronts. This smart little coat looks well either opened or closed and gives most becoming lines to the figure. The design is suitable for light fine Covert or Broadcloth, or for the French Piques and heavy linens. The pattern is cut in sizes 32, 34, 36, 38, 40 and 42 bust measure and requires 1¾ yards of 54 inch material.

No. 813. Ladies' "1830" loose fitting Coat with drop shoulder and stole front-yoke. This beautiful garment makes up most attractively in black silk Taffeta or Peau de Soie, and presents a most elaborate effect when trimmed with braid and lace as in the illustration. It also is very handsome in any of the pale tan, biscuit, or champagne Voiles. The pattern is cut in sizes 34, 36, and 38 bust and requires 6 yards of 24 inch or 5 yards of 36 inch material.

No. 681. Ladies' Casino Coat of Pongee or Peau de Soie, shirred to drop shoulder yoke. The tucks, which are a very desirable feature when the coat is made of light silks or voiles, may be omitted when developed in heavier fabrics. The pattern is cut in sizes 34, 36, 38 and 40 inches bust measure and requires 7 yards of 27 inch, or 5½ yards of 36 inch, or 4½ yards of 40 inch material.

A842. Misses' Eton Coat, with applied drop shoulder yoke, and the large lingerie sleeve. This jaunty wrap is a most attractive accompaniment to a dress of linen, pique, silk or voile; or for a useful jacket to wear with any dress. The pattern is cut in sizes 16 and 18 years and requires 4 yards of 27 inch or 3¼ yards 40 inch material.

No. 843. Ladies' Blouse Eton, gathered to a drop shoulder yoke with the stole fronts which continue to be an indispensable feature. This coat is made over a fitted lining, which keeps the blouse in shape. The shaped belt gives a neat line at the waist. The full flowing sleeves make it an ideal little coat for wear over summery waists. It may be developed in voile, taffeta, pongee or linen. The pattern is cut in sizes 34 and 36 bust and requires 4¼ yards of 27 inch or 2¾ yards of 40 inch material.

No. 681. Ladies' "Matinee" Coat, shirred to drop shoulder. Sizes 34, 36, 38 and 40 inches Bust. Pinned pattern $1.50. Cut to measure $2.00. Tissue pattern 15 cents.

A842. Misses' Eton Coat, with drop shoulder stole yoke effect. Sizes 16 and 18 years. Pinned pattern, $1.00. Cut to measure, $1.50. Tissue pattern, 25 cents.

A843. Ladies' Eton Coat, gathered to drop shoulders stole yoke. Sizes 34 and 36 bust. Pinned pattern, $1.50. Cut to measure, $2.00. Tissue pattern, 20 cents.

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This Charming Shirt Waist which retails in New York for $1.50 will be sent you **Free** for **2** subscriptions to **Pictorial Review** at $1.00 per year each. Subscribe now and get another friend to subscribe with you. If you are already a subscriber, induce two of your friends to give you their subscriptions, then send the $2.00 to us and we will send you this stunning waist at once.

This premium is a fashionable white Shirt Waist of India Linon with the front composed of six clusters of one-quarter inch tucks, being interrupted by the box plait which is a dainty embroidered hemstitched insertion. The invisible front closing is protected by this decoration. Half-inch tucks ornament the centre of the back. The turn-overs for cuffs and tucked collar are prettily hemstitched.

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is offered should you prefer this to the shirt waist. Or perhaps, you may wish to take advantage of both. We have here published an illustration of this straight front, low bust waist form; the proportions are absolutely correct so that a woman will have no difficulty whatever in draping her waists over it. **Only 2 Subscriptions** to **Pictorial Review** are necessary. Send in your list if you can secure more than two, and we will send you, charges prepaid, both shirt waist and bust form, or any of our premiums which you may select. Bust forms may be had in sizes 30, 32, 34, 36, 38, 40 and 42 inches bust measure. Do not fail to send in the size when you send the subscriptions else we will be unable to ship the premiums to you.

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DAINTY AND SIMPLE TUB DRESSES FOR MISSES.

Pinned Paper Patterns of above Costumes $2.00. Cut to Measure, $2.50. Tissue Patterns: Waists, 20c. Skirts, 20c.

No. 1033-34. White India linen dress with Renaissance lace, for miss of 14-16 or 18 years.

Bloused bodice and elbow sleeve gathered to round yoke. Stitched bands of linen partly concealing collar, yoke and vest of all-over lace. Similar strappings, with lace, trim full skirt at top of deep ruffle. Tailored bows and crush belt of shaded rose wash-taffeta ribbon.

No. 1033. Bodice is cut in sizes 14, 16 and 18 years and requires 4 yards of 27 inch or 3 yards of 36 inch material for 16 year size.

No. 1034. Skirt is cut in sizes 14, 16 and 18 years and requires 7 yards of 27 inch or 6 yards of 36 inch material for 16 year size.

No. 1035-36. Shirt-waist suit of batiste for girl of 12-14 or 16 years. Yoke of novel shape extending over shoulder. Sleeve falls from yoke in large puff with lingerie frills. Embroidered swiss ruffles with heading. Three-section skirt, laid in folds at belt and joined under tucks with additional gathers. Ribbon bows and girdle of cardinal satin.

No. 1035. Bodice is cut in sizes 12, 14 and 16 years and requires 4¼ yards of 27 inch, or 3¼ yards of 36 inch material for 14 year size

No. 1036. Skirt is cut in sizes 12, 14 and 16 years and requires 7 yards of 36 inch material.

No. 1037-38. Simple suit of French pique for miss of 14, 16 or 18 years. Waist stitched in tucks. Bishop sleeve. Skirt laid in folds at waist. Panel front. Three flat ruffles at bottom.

No. 1037. Waist is cut in sizes 14, 16 and 18 years and requires 3½ yards of 27 inch or 2½ yards 36 inch for 16 year size.

No. 1038. Skirt is cut in sizes 14, 16 and 18 years and requires 9 yards of 27 inch or 8½ yards 36 inch material for 16 year size.

No. 801. Misses' Fancy Blouse with or without Guimpe. Sizes 14, 16 and 18 years. Pinned pattern $1.00. Tissue pattern 20 cents.

Pretty Novelties in Waists and Skirts for Misses.

No. 801. Misses' Fancy Blouse with round neck drop yoke of the material shirred on a cord to form puffs and narrow frills. Elbow puff sleeves with double shirrings. The pattern is cut in sizes 14, 16 and 18 years, and requires 4¾ yards of 24 inch material, with a shaped yoke strip of embroidery or lace.

No. 802. Misses' Gathered Skirt with wide ruffles edged with Valenciennes lace or embroidery. The lower ruffle is shirred to form a puff and frill. The pattern is cut in sizes 14, 16 and 18 years and requires 7⅝ yards of 24 inch material.

No. 799. Misses' Skirt with three deep graduated tucks, and tucked to hip depth at the waist line. This is a charming model for either woolens, or silks, or washables. The pattern is cut in sizes 16 and 18 years and requires 7 yards of 36 inch or 6 yards of 40 inch material.

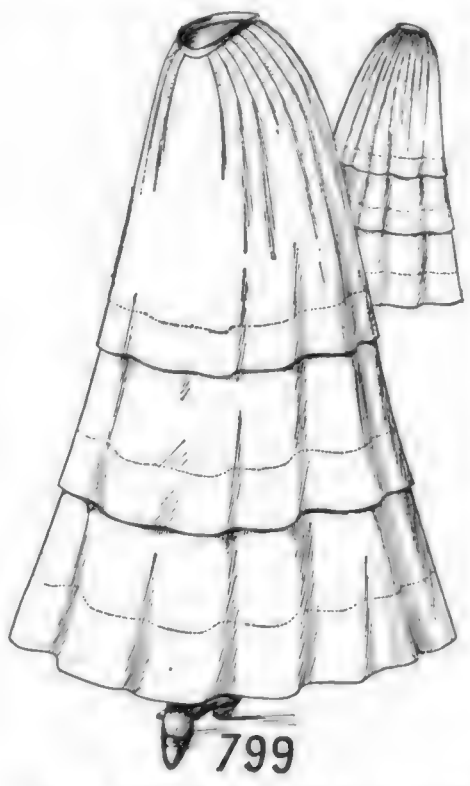
No. 661. Misses Tucked Skirt, Shirred in Panel effect. Very handsome and dressy, suitable for voile, soft silks, organdies, and dotted pompadoured nets. Pattern is cut in sizes 16 and 18 years and requires 8½ yards 27 inch material.

No. 660. Misses' Fancy Shirred Bodice with or without Guimpe. An extremely dressy model for street or party waist. Cut in sizes 16 and 18 years; requires 3⅜ yards 22 inch material.

No. 798. Misses' Fancy Ruffled Waist, with Plastron Yoke of all-over embroidery. The elbow sleeves consist of three ruffles. The pattern is cut in sizes 16 and 18 years and requires 4½ yards of 36 inch material.

A660. Misses' Fancy Shirred Bodice, with or without Guimpe. Cut in sizes 16 and 18 years. Pinned pattern $1.00. Tissue pattern 15 cents.

No. 802. Misses' Gathered Skirt with wide ruffles. Cut in sizes 14, 16 and 18 years. Pinned pattern $1.00. Tissue pattern 20 cents.



No. 799. Misses' Skirt with three deep graduated tucks. Cut in sizes 16 and 18 years. Pinned pattern $1.00. Tissue pattern 20 cents.

PICTORIAL REVIEW Patterns are the only patterns that give artistic lines to the figure and French *chic* to the wearer.

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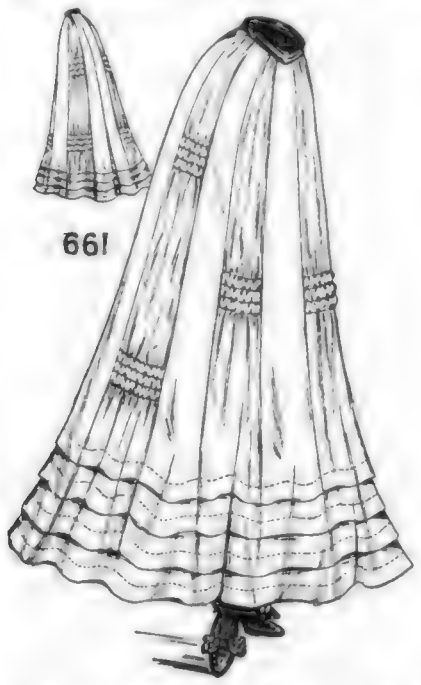

No. 661. Misses' Tucked Skirt, shirred in panel effect. Sizes 16 and 18 years. Pinned pattern $1.00. Tissue pattern 15 cents.

No. 798. Misses' Fancy Ruffled Waist, with plastron yoke. Cut in sizes 16 and 18 years. Pinned pattern $1.00. Tissue pattern 20 cents.

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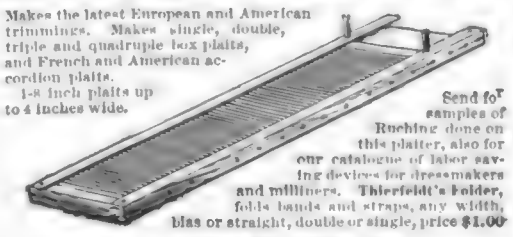

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No. A698. Child's Short Reefer. Sailor Collar and Cuffs trimmed with Soutache and Embroidered Anchors. Sizes 4, 6 and 8 years. Pinned pattern, $1.00. Tissue pattern, 15 cents.

No. 834. Girls' Collarless Blouse Dress. Sizes 4, 6, 8 and 10 years. Pinned pattern $1.00. Tissue pattern 20 cents.

JUVENILE FASHIONS.

Daintiness, variety and plenty are absolute essentials of the well-dressed little one's warm weather outfit.

The quaint picturesqueness of the old-time styles revived for the grown-ups has made its impress upon the garments of both boys and girls. Long shoulder effects are very much in evidence, and the lengthening of the shoulder line gives a touch of distinction to the simplest little jacket or frock, lifting it out of the common-place just by a trick of the shears, so to speak.

A698. This little Reefer Coat shows some of Fashion's smartest touches. The fronts are cut double breasted, and the roomy sleeves are joined to an extremely long cut shoulder. The model is suited to pique, linen or cheviot serge. The pattern is cut in sizes 4, 6 and 8 years, and requires 2½ yards of 30 inch material.

A825. Childs' One-piece Dress, tucked to drop yoke. Sizes 2, 4 and 6 years. Pinned pattern $1.00. Tissue pattern 15 cents.

A696. Child's Dress Slip or Apron. Sizes 2, 3, 4, 5 and 6 years. Pinned pattern, 50 cents. Tissue pattern, 15 cents.

A827. Child's One-piece Dress. This sweet and dainty little frock looks well in either challie or dimity, with the collar made of all-over tucking or lace. Its shape is well suited to wash materials, and makes it very desirable for colored linens or chambrays. The pattern is cut in sizes 2, 4 and 6 years, and requires 3⅜ yards of 36 inch material, with ½ yard of all over tucking or lace for collar.

A825. Child's One-piece Dress, with skirt and sleeves tucked to fit the round drop shoulder yoke. This very charming little model is adapted to a very large variety of fabrics from the sheerest muls and lawns, to the soft clinging wash silks and merinos. The yokes and bands may be of embroidery or lace. The pattern is cut in sizes 2, 4 and 6 years, and requires 2½ yards of 36 inch material, with 5⅜ yards embroidered bands and ¼ yard of all-over lace for yoke.

A826. Child's "Dutch" Dress. Nothing more practical and at the same time more childish and pretty has been seen this summer. The perfect simplicity of this quaint little model is its greatest charm. It is a dress that even the dullest needlewoman can achieve, and is particularly pretty for white or colored linens. A row of French knots in self or contrasting color are all the ornamentation it needs. The pattern is cut in sizes 1, 2, 3 and 4 years, and requires 1¾ yards of 36-inch material.

A827. Child's One-piece Dress with Empire neck and short sleeves. Sizes 2, 4 and 6 years. Pinned pattern $1.00. Tissue pattern 15 cents.

No. 645. Girls' Guimpe Dress, with deep round Bertha. This is a very dressy, though simple model for linens or other washables, it also looks well in voile or albatross. The little blouse waist may be left unlined. The skirt is laid in deep box plaits. The original was trimmed with embroidered medallions, these may be omitted, or a trimming of stitched bands put on in their place. The pattern is cut in sizes 6, 8, and 10 years, and requires 6¼ yards of 36 inch goods.

No. 645. Girl's Dress with or without guimpe. Box-plaited skirt. Sizes 6, 8, 10 and 12 years. Tissue Pattern, 15 cents.

A696. Child's Striped Gingham Sacque Apron, for boy or girl, gathered in front to a round yoke, belted back. Trimmed with feather stitching. Cut in sizes 2, 3, 4, 5 and 6 years. Requires 2½ yards of 36 inch material.

No. 834. Girls' Collarless Blouse Dress with Gathered Skirt. Blouse closes in surplice fashion over a linen shield. This smart little dress was developed in mercerized Jacquard linen with white figures sprinkled over a blue ground. The shield and bands were of white linen piped with plain blue. The pattern is cut in sizes 4, 6, 8 and 10 years and requires 5¼ yards of 30 inch material for 10-year size.

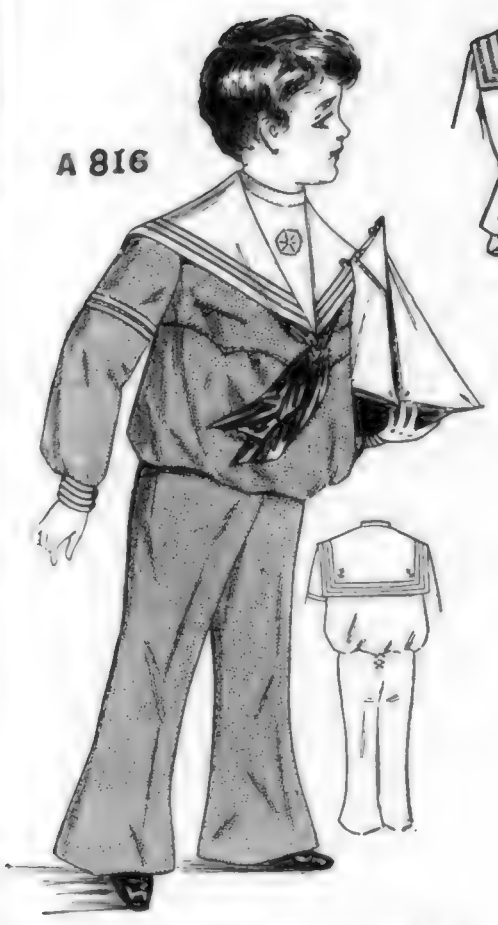
SUMMER FASHIONS IN SKIRTS.

(*Continued from page 41.*)

may be substituted for the lace bands, and squares. The pattern is cut in sizes 22, 24, 26 and 28, waist measure, and requires 8 yards of 27 inch material.

No. 845. Ladies' Panel Front, Tucked Walking Skirt, with deep tucked flounce. Not in years have we designed a skirt that received more instant and deserved approval. The style is one that is almost universally becoming, and one that is suited for nearly every imaginable fabric from woolens to the lightest cottons. It is particularly handsome for taffeta, voile, pongee or linen. The pattern is cut in sizes 22, 24, 26 and 28, waist measure, and requires 8 yards of 30 inch material.

A826. Child's "Dutch" Dress with square yoke and with or without waist lining. Sizes 1, 2, 3 and 4 years. Tissue pattern 15 cents.



A816. Boys' "Jack Tar" Suit with long Trousers. Sizes 4, 6 and 8 years. Pinned pattern $1.00. Tissue pattern 20 cents

A814. Russian Blouse Suit for Boy with Knickerbockers. Sizes 2, 4, 6 and 8 years. Pinned pattern, $1.00. Tissue pattern 20 cents.

A786. Boys' Russian Blouse Suit with Knickerbockers. Sizes 3, 4, 5 and 6 years. Pinned pattern $1.00. Tissue pattern 20 cents.

LITTLE BOYS' RUSSIAN AND SAILOR SUITS.

To the thrifty mother, who likes to see her youngsters well dressed, our patterns for little folks' clothes are indeed a blessing. Fashioned on lines of simple elegance they are planned to secure for the home workers the greatest possible effect at the very least expenditure of time, labor, and money consistent with durable, well-made garments.

A816. Boys' Jack Tar Suit. The great success of this model is without doubt due to the long trousers which somehow are a delight, not only to the little chaps who get them, but to their proud mammas and papas. Can be made in white or brown linen or khaki or blue denim, or in dark blue flannels. The pattern is cut in sizes 4, 6 and 8 years, and requires 5 yards of 30 inch material.

No. 67. Boys' Blouse with Detachable Collar. Sizes 4, 6, 8, 10 and 12 years. Price, 10 cents.

A814. Boys' Russian Blouse Suit with Knickerbockers. Dark blue linen was the material selected for the original, with shield and collar and cuffs of white linen. The design is equally appropriate for woolens, and is very simple and easily put together. The pattern is cut in sizes 2, 4, 6 and 8 years, and requires 3½ yards of 30 inch material.

A786. Boys' Double Breasted Russian Blouse Suit with Knickerbockers. The ever increasing vogue of the Russian Blouse Suit is ample evidence of its utility and convenience. The little lads look so thoroughly "boyish" in them that it will surely be a long time before mothers will consent to any change from such a practical type of little boys' clothes. No. 786 is cut in sizes 3, 4, 5 and 6 years, and requires 3⅛ yards of 27 inch material.

A763. Boys' Russian Blouse Suit with Knickerbocker Trousers. No more practical model for a boys' suit of linen or denim can be imagined. The pattern is one that can be easily laundered, which makes it just the thing for a hot weather suit. It is cut in sizes 3, 4 5 and 6 years, and requires 3⅛ yards of 27 inch material.

No. 762. Boys' "Peter Thompson" Sailor Suit, consisting of Blouse, Underwaist and Knick-

(*Continued on page 50.*)

A762. Boys' "Peter Thompson" Sailor Suit. Sizes 4, 6 and 8 years. Pinned pattern $1.00. Tissue pattern 20 cents.

A763. Boys' Russian Blouse Suit with Knickerbocker Trousers. Cut in sizes 3, 4, 5 and 6 years. Pinned pattern, $1.00. Tissue pattern, 20 cents.

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No. 790. Ladies' and Misses' Tailored Waist. Sizes 34, 36, 38 and 40 inches for ladies. Sizes 16 and 18 years for misses. Pinned pattern $1.50. Cut to measure $2. Tissue pattern 20 cents.

No. 829. Ladies' Shirt Waist, with double sleeves. Sizes 34, 36, 38 and 40 inches Bust. Pinned pattern $1.50. Cut to measure $2. Tissue pattern 20 cents.

FANCY WAISTS AND TAILORED BLOUSES.

There are two distinct types of shirt-waists this season: One that is drawn down and belted firmly and smoothly at the waist line; this is the tailor-made waist. The other is bloused all around, both at back and front, over the belt or high girdle. The pouch front of last year and the year before has at last disappeared, its fulness has been scattered. so to speak, all around the waist line. The fabrics chosen for this full, baggy, type of waist must be soft and supple. The style is really very becoming to nearly every figure and when properly adjusted will make a thin figure look plump and the over-plump woman appear slender. The solution of this seeming paradox lies entirely in the shape of the belt or girdle worn. A girdle whose depth is cunningly contrived to extend below instead of above the waist line will so elongate the lines of the figure that they reduce its apparent breath; while a girdle that comes up high under the arms will, of a necessity, make the figure seem shorter and broader. This very simple matter can be demonstrated by trial before the mirror.

A841. Ladies' Fancy Bodice, with drop shoulder effect and ruffled vest front. Cut in sizes 34, 36, 38 and 40 inches Bust. Pinned pattern $1.50. Cut to measure $2. Tissue pattern 25 cents.

Don't, unless you must, wear tails to your shirt waist. The smartest dressmakers are finishing every type of blouse at the waist line, as all bulk under the upper edge of the skirt detracts from the *svelte* effect.

No greater mistake can be made than to suppose that because the skirts and waists are made full that the figure need not be kept trig and trim beneath. The lines are only veiled, not hidden. If care is taken to have the shirt waist fit *high* under the arm and cut long enough to blouse well over the belt at the front and sides, it may be finished at the waist line and its fullness properly arranged and sewn into a waist band. A waist made thus can be put on after the skirt and its band firmly hooked to the skirt band to prevent the skirt from sagging at the back.

No. 790. Ladies' and Misses' Tailor-made Waist, for linen vesting, pongee or taffeta silk. The three lengthwise tucks on each shoulder extend down the back in very becoming fashion. The full Bishop sleeves are neatly finished with a tailored cuff, pointed to correspond with the plastron, which buttons on over a "V" shaped vest. The pattern is cut in sizes 34, 36, 38 and 40, bust measure, for ladies and 16 and 18 years for misses, and requires 4 yards of 27 inch material.

No. 829. Ladies Shirt Waist with graduated folds over the shoulder, and with double sleeves.. This dressy bodice can be utilized for nearly every variety of fabric. The original was developed in champagne voile with lace appliqués and bandings. It will be equally handsome made of taffeta or messaline silk, or of the new suiting linens. Fine net or mull may be used for the undersleeves, and inserts of embroidery or drawn work substituted for the medallions, or the waist may be simply finished with stitching or with groups of French knots. The fronts have the Duchess (concealed) closing. A shaped belt finishes the waist. The pattern is cut in sizes 34, 36, 38 and 40, bust, and requires 4¾ yards of 30 inch material.

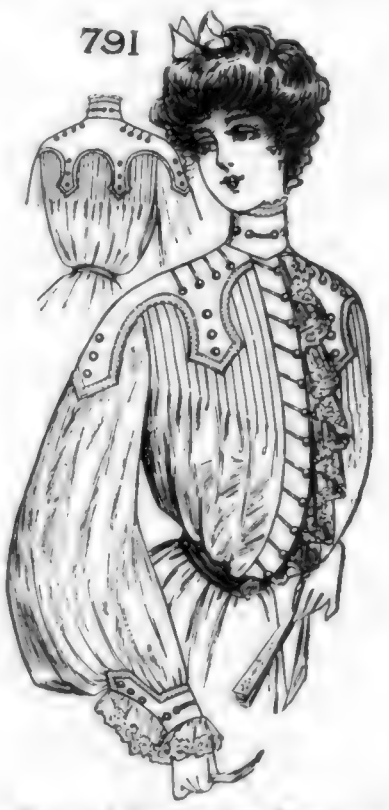
A840. Ladies' Tailored Shirt Waist, with chemisette, and stole yoke in sailor collar effect. Sizes 34, 36, 38 and 40 inches Bust. Pinned pattern $1.50. Cut to measure $2. Tissue pattern 25 cents.

No. 840. Ladies' Blouse with Stole front and chemisette. Very few of the season's blouses compare with this model for dressy effect obtained by simple methods. This charming little blouse is gathered to a yoke in front and is entirely plain in back. The sailor collar effect is obtained by means of the trimming. It will look well made of either silks or washables with a trimming of narrow lace and velvet baby ribbon or with a trimming of braid. The pattern is cut in sizes 34, 36, 38 and 40 bust, and requires 4⅛ yards of 30 inch material.

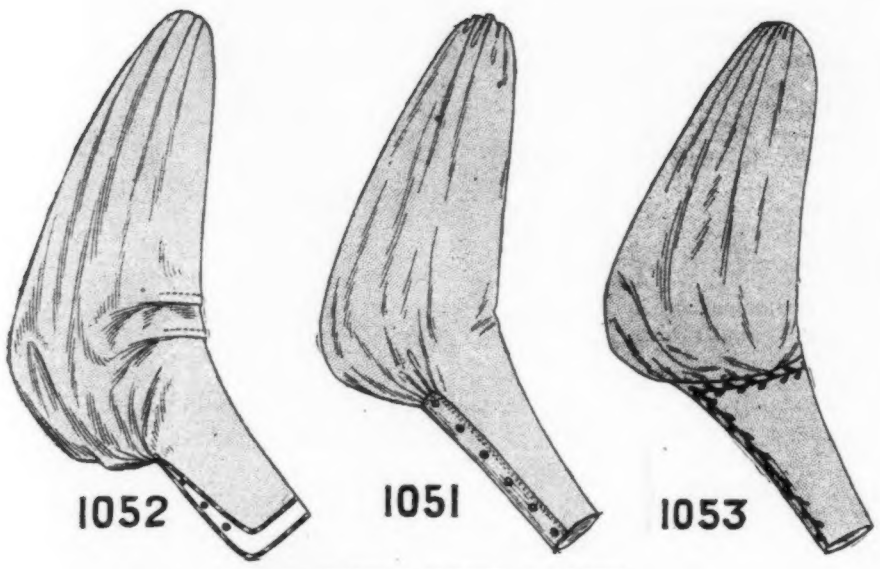
No. 841. Ladies' Fancy Bodice with drop shoulder. The feature of this dressy waist is the shaped empiecement in bertha effect with pendant straps which accentuate the length of the shoulder line. The original was developed in white louisine with the drop yoke of net covered with innumerable ruffles of narrow lace. The lining of the

(*Continued on page* 50.)

No. 668. Ladies' Shirt Waist, with tucked empanelled front and drop shoulders with shirred sleeves. Sizes 34, 36, 38 and 40 inches Bust Measure. Pinned pattern $1.50. Cut to measure $2 Tissue pattern 15 cents.



No. 791. Ladies' Luncheon Blouse, with Tab empiecements on drop yoke. Cut in sizes 34, 36, 38 and 40 inches. Pinned pattern $1.50. Cut to measure $2. Tissue pattern 20 cents.



THE NEWEST SLEEVE CAPRICES.

Pinned Patterns, each 50 cents. Tissue Patterns, each 10 cents.

THE NEWEST SLEEVE CAPRICES.

No. 1051. Paquin Sleeve, full at top and elbow. Fitted very closely from elbow to wrist to form a deep cuff with buttons and button-holes. Pattern is cut in medium size only and requires one yard of 27 inch material.

No. 1052. French Sleeve model, full at top and elbow, fitted with tucks. Cuff has inlay of white or contrasting material, edged with narrow fold, and trimmed with buttons. Cut in medium size only. Requires 1¾ yards of 27 inch material.

No. 1053. French Puff Sleeve with deep gauntlet cuff, close fitting to elbow, and very full from shoulder to elbow. Cut in medium size only Requires 1¼ yards of 27 inch material.

LADIES' FICHU WRAPS AND PELERINES.

Pinned Patterns, each, $1.00. Tissue Patterns, each, 20 cents. Cut in Medium Size only.

LADIES' FICHU WRAPS AND PELERINES.

The shops are showing these becoming wraps in the same material and color as the frocks. A very novel one was part of a deep Mazarine blue taffeta costume; it was cut after model No. 724, and made of the blue taffeta with narrow plaitings of Messaline silk in the same shade and embroidered polka dotted bands of blue broadcloth. The effect was extremely rich. The lace collar was omitted at the neck and a plain band of broadcloth edged with the plaiting formed the finish. The ends were cut pointed in shawl fashion and hung straight to the knees.

No. 723 is adapted for either silk or cloth or silk net in all-over lace design, and requires 2¾ yards of 22 inch material, with 15 yards of 2 inch ribbon for rosettes and ruffles, or 6 yards of wide Chantilly lace. Price, 20 cents.

No. 724. This graceful model can be made with the double puffs or with three rows of knife-plaited net or ribbon in place of the puffs. The pattern with puffs requires 5 yards of 22 inch material or 2¾ yards of 40 inch material. Price, 20 cents.

Do not fail to read in our next (July) number our new and extraordinary Premium Offers of Dress Skirts and Mackintoshes, for Subscriptions to PICTORIAL REVIEW.

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A few years ago the top of my head was entirely bald. One day, during a trip through Switzerland, I met with a learned elderly gentleman, who, in course of conversion, asked me if I was desirous of possessing **a luxuriant growth of hair.** Naturally I was interested, and replied in the affirmative. He told me that he had been a lifelong student of chemistry, and had made a feature of hirsutal matters. He gave me a formula, and suggested that I have it compounded, which I did upon reaching Geneva, and continued to use it for a short time. In three weeks my hair began to assert itself, and within **forty days** my head was quite covered. I gave some of the compound to two friends, one of whom was a lady, whose hair had been nearly lost, **and the result in each case was astonishing. Since then I have been selling the preparation, having obtained permission to do so from the savant who made the discovery.** I can testify to hundreds of similar successful instances; in fact, it is most wonderful in effect. This is not a patented medicine. I have no fancy labels for it, nor is it sold by druggists. To any reader who will write to me, naming this paper, I will gladly send a small quantity, without charge, for the purpose of demonstrating its value. When you find that the hair has begun to grow I will sell you a further quantity at a small charge. My address is 110 St. Martin's Lane, London, England, but for convenience of my American patrons I have opened a branch office as follows:—Send name and address plainly written, in letter or postal, to

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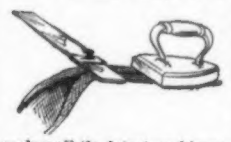

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Pillow Lace Making Bobbins, Threads, Loom, Patterns and Instructions Illustrated, complete, for

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MAY 11 1904

Pretty Waists and Tailored Blouses.

(*Continued from page 48.*)

bodice was cut away from beneath the yoke in order to give a transparent effect. The design can be varied by omitting the ruffles and substituting all-over embroidery or lace for the yoke. The strapped empiecement may be made of plain material, or it may be omitted altogether. The pattern is cut in sizes 34, 36, 38 and 40 bust, and trimmed as illustrated, requires 4 yards of 24 inch material with 6 yards of 2½ inch lace and 16 yards of 1 inch lace for ruffles on yoke.

No. 668. Ladies' Shirt Waist. No prettier or more becoming combinations of all-over lace and plain material can be imagined than shown in the illustration No. 668. Indeed this model is one of our great successes of the season. It is one of those happy inspirations that enable the home dressmaker to secure a very elaborate effect by the simplest and easiest means. The waist is fitted by shoulder and underarm seams. The shoulder caps are slipped under the lengthwise plaits and added when the waist is otherwise complete. If made of transparent lace or embroidery the edges should be firmly basted and stitched to position before the lining is cut away beneath. The pattern is cut in sizes 34, 36, 38 and 40 bust, and requires 4¼ yards of 27 inch or 2¾ yards of 40 inch, together with ⅝ yard of all-over lace.

No. 791. Ladies' Luncheon Blouse, with tab empiecements on drop yoke, and front trimmed to form a narrow vest. The design is a pretty one for light silks, pongees, or lawns. All-over embroidery or lace may be used for the empiecement. The pattern is cut in sizes 34, 36, 38 and 40 bust, and requires 5½ yards of 22 inch or 4¾ yards of 27 inch material.

No. 132. French Corset Cover. Sizes 34, 36, 38 and 40 inches bust. Requires 1½ yards 30 inch material, 3 yards insertion and 1¾ yards edging. Tissue pattern 15 cents.

It is advised whenever patterns are altered in any manner that a model should be cut and fitted in thin crino line or muslin before cutting into the cloth. This will insure against cutting blunders or mistakes in measurements. Indeed it is always a good plan for beginners to cut and fit a model of every garment and make needed alterations therein before cutting into the fabric.

No. 125. Ladies' Open French Drawers, with fitted darts at top. Sizes 24, 28 and 32 inches. Requires 2 yards of 30-inch material, with 4½ yards edging and 2¼ yards beading. Tissue pattern 15 cents.

Little Boys' Russian and Sailor Suits

(*Continued from page 47.*)

erbocker Trousers. The design of this suit is simplicity itself, yet you might look through a hundred stores and not find its equal for "style." The long shoulder line gives the blouse a touch of up-to-dateness that you'll seek in vain for in other tissue patterns. The model is suited to all classes of fabrics, and can be made in either woolens or washables. The sailor collar and cuffs are detachable. The pattern is cut in sizes 4, 6 and 8 years, and requires 3¾ yards of 30 inch material with ¾ yard of linen for collar and cuffs.

No. 67. Boys' Blouse Waist of Linen or Madras with detachable collar. Cut in sizes 4, 6, 8, 10 and 12 years. Requires 3 yards 27 inches material for 6 year size.

A765. Girls' Tucked Princess Slip. Sizes 4, 6, 8 10 and 12 years. Requires 3 yards of 30 inch material, 4½ yards of edging. Tissue pattern 15 cents.

No. 60. Little Girls' Combination Suit can be made together or as separate waist and drawers. Sizes 2, 4, 6, 8 and 10 years. Tissue pattern 10 cents.

No. 649. Ladies' Tea Gown. Cut in sizes 34, 36, 38 and 40 inches Bust Measure. Requires 9½ yards 36 inch material. Pinned pattern $1.50. Tissue pattern 15 cents.

A775. Ladies' Dressing Sacque, gathered to a yoke. Sizes 34, 36, 38 and 40 inches bust. Requires 3¾ yards 30 inch material, 9 yards edging, 15 yards insertion. Tissue pattern 20 cents.

No. 124. Ladies' Night Gown with flowing sleeve. Sizes 34, 36, 38, 40 and 42 inches bust. Requires 8 yards of 30 inch goods, 4 yards beading, 8 yards insertion, 8 yards lace. Tissue pattern 15 cents.

No. 129. Ladies' Nightgown with shoulder frill in Handkerchief effect. Sizes 34, 36, 38 and 40 inches bust. Requires 5½ yards 30 inch material, 7 yards insertion, 8 yards edging, 4 yards beading. Tissue pattern 15 cents.

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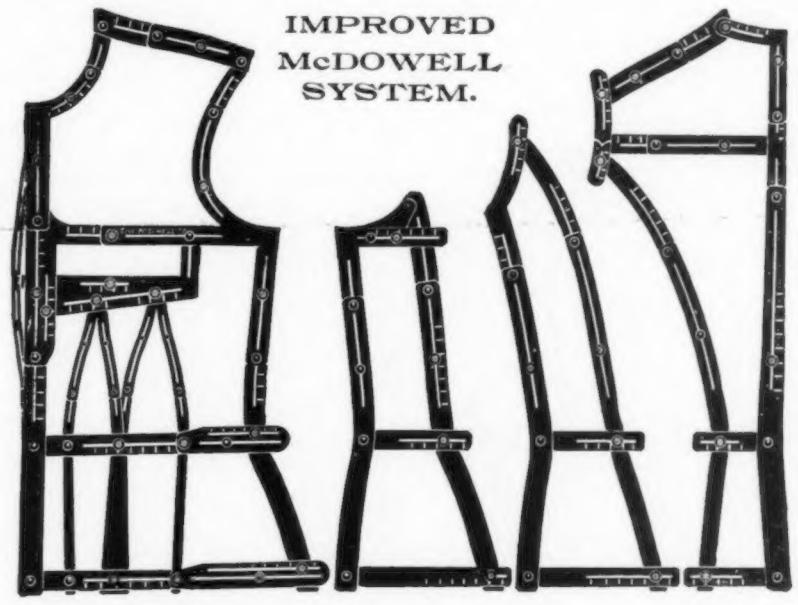

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